

T H E S A N F R A N C I S C O B A Y

GUARDIAN

MARCH 13, 1991 / VOL. 25 / NO. 23

THE BAY AREA'S BEST... EVERY WEEK

ON THE COVER:

NOTES FROM THE IMPROV SCENE

Improvised music, with influences ranging from free jazz to speed metal, is captivating audiences at Bay Area venues (p. 21)

HATE CRIMES: IS SF RESPONDING?

Hundreds of San Franciscans are victims of hate crimes each year. Will the city commit enough resources to prosecute the perpetrators? (p. 17)

SPEAKING OUT AT OUT/WRITE

At the OUT/WRITE conference, lesbian and gay writers debate 'correct' politics and 'good' writing. Plus: reviews of Patrimony, High Risk, and more. All in Lit., a special literary supplement



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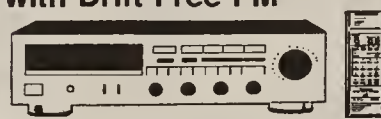


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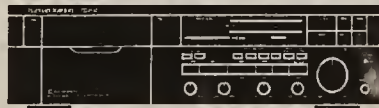


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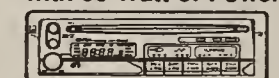


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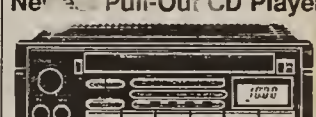


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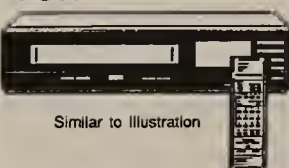


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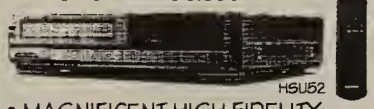
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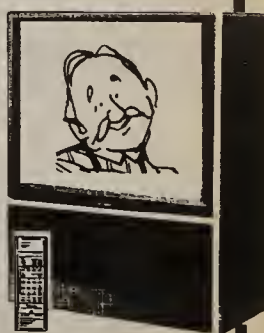


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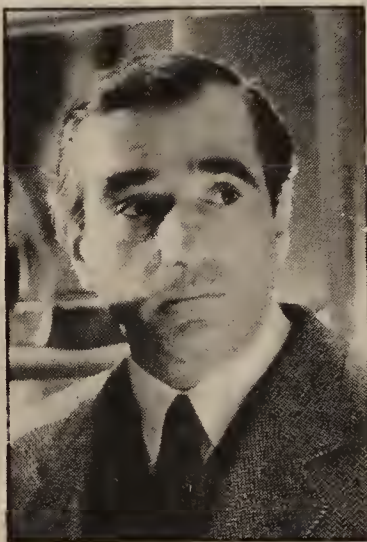
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Guardian Classified.

lit.

Beyond dialogue: Politics and publishing at the OUT/WRITE conference. Plus reviews of *Patrimony*, *High Risk*, *Thrift Store Paintings*, and more. A special Bay Guardian pullout.

Cover photo of David Slusser of the improv group Pluto by Haruko.

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Covering the draft

IT'S NOT often that I get out of the office nowadays, so when the folks pushing Dick Hongisto to run for mayor told me about a noon rally on the steps of City Hall on Monday, I decided to cover it. Being a reporter again meant eating lunch in the sunshine of Civic Center Plaza, undisturbed by anyone except a few pigeons and panhandlers.

Almost as an afterthought, I covered the demonstration — about a hundred people carrying signs like "Another former Agnos supporter for Hongisto." Participants included people from gay and lesbian groups, various Democratic clubs, environmental organizations, the Black Leadership Forum — even a Republican police officer active in the Police Officers Association. Adrian Bermudez, an Agnos appointee to the Human Rights Commission, led the chants.

After about 20 minutes, the Hongisto supporters marched through the metal detector, loudly chanting "Run, Dick, run," and into the assessor's office, where their hero announced he would give his candidacy his "most serious consideration" and would have a decision "very soon." The rally, orchestrated by the Committee for a San Francisco Future, is part of an effort to give Hongisto a chance to run without looking foolish for abandoning the assessorship so soon after winning a hard-fought election.

But as Tim Redmond writes in his column on page 12, Hongisto has other problems, like knowing Art Agnos' campaign managers will make this a dirty, costly race. But there are also, according to Tim, five good reasons for Hongisto to run, not the least of which is that someone with solid progressive credentials must challenge Agnos for the good of the city.

Tim's column, Unsafe at Any Speed, has appeared irregularly of late (about twice a month), but look for it to appear more frequently (weekly, if Tim's work on his book allows). The column will also focus more on city politics, in hopes of trying to fill the gap left by the departure of reporter Jim Balderston and his weekly column, This Week at City Hall.

With the mayor's race heating up, we'll need Tim's years of experience covering San Francisco politics. And frankly, he was a whole lot easier to recruit than Hongisto.

— Craig McLaughlin

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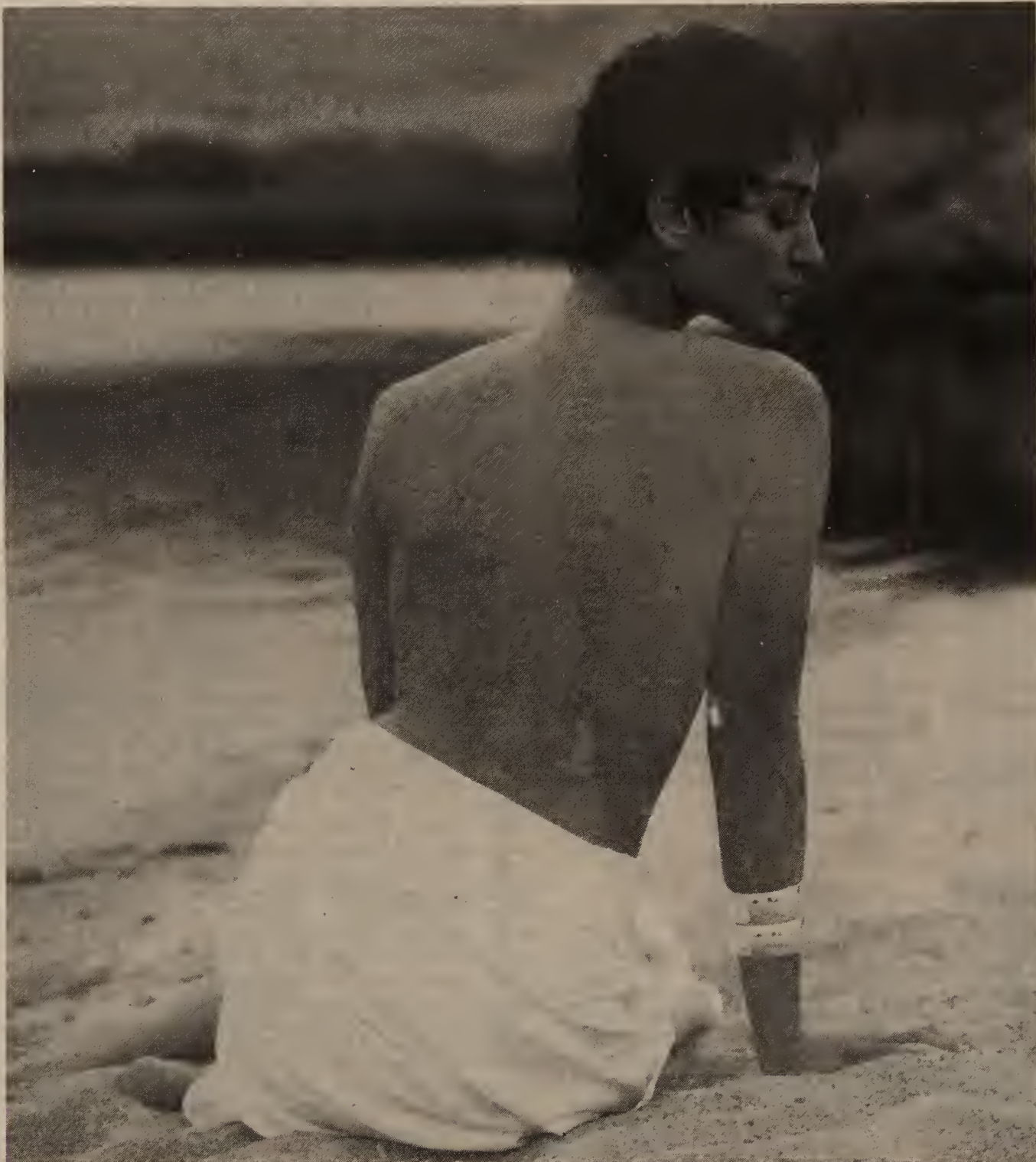
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EDITORIALS

Let's hold the line on rent

LAST NOVEMBER, San Francisco voters elected a liberal slate of supervisors and guaranteed a six-vote majority on the board to support rent controls on vacant apartments. Mayor Art Agnos, entering his re-election drive, needs a vacancy-control package to appease his disenchanted liberal supporters. That some form of vacancy control will pass the board by summer and win the mayor's approval is all but assured, but what form it will take is still up in the air.

As Vince Bielski and Sara Catania reported in the March 6 issue, supervisors and tenant activists are negotiating several points, including the amount by which property owners can raise rents when units become vacant. Still very much on the table is a proposal that would allow increases of 10 to 20 percent. That proposal, an ill-conceived *realpolitik* solution generated when the board was less progressive, is seriously flawed.

Increases of 10 to 20 percent in a city where most rents are at market rate could actually force rents higher. The proposal, because it has no registration requirement, would force tenants to police the legislation, leaving them vulnerable to retribution. And the proposal has no provisions for holding down increases between its possible passage this spring or summer and the certain electoral challenge the real estate industry will raise in November. Supporters of the 10/20 package say these shortfalls are likely to diminish opposition from real estate interests, a claim refuted by the Coalition for Better Housing.

Robbing the poor

GOV. PETE Wilson's proposed cuts in Aid to Families with Dependent Children would balance the state budget by pushing California's most powerless people, single mothers and their children, even further below the poverty line. This proposal is the logical outcome of the last decade's philosophy of government: Preserve private wealth with light taxes on the rich, then let advocates for desperate social needs compete with each other and with government bureaucrats over what's left in the public treasury. And the devil take the hindmost, those with the least political clout.

Wilson adds insult to injury, justifying the AFDC cut with the most ignorant of stereotypes. His references to "generous" benefits and stern warnings that welfare is not a "socially acceptable lifestyle" would make anyone reach for a six-pack.

Despite comparisons with other states, the current AFDC grant is below California's cost of living, especially in urban areas like San Francisco, where the monthly grant to a family of three is lower than most rents. And, contrary to comfortable public assumptions, only about 10 percent of AFDC recipients have rent subsidies.

Meanwhile, the governor is also proposing to cut the Greater Avenues to Independence program (GAIN), through which welfare clients could be trained for jobs that would truly support their families. Why? It turned out to cost more than the Republicans had expected. Why again? Because it turned out that few AFDC recipients had the training necessary to get a decent job — and providing that training required a substantial commitment of public money and will.

So the governor has turned to a cheaper alternative: lowering benefits, to give welfare clients an "incentive" to seek abysmally low-paying

ing's promise to fight any form of vacancy control.

Indeed, there are reasons to support no rent increases on vacant apartments. All increases being discussed are in addition to the annual increases already allowed property owners, and San Francisco law now includes provisions for rent increases based on the kinds of improvements that property owners often make while an apartment is vacated. Without stringent controls, rental rates will continue to rise, forcing many low-income people out of the city.

The best proposal now on the table would grant increases of 4 to 7 percent on vacant apartments, require registration, and apply retroactively if the legislation is challenged on the ballot. It would provide meaningful controls while still granting some concessions to property owners. The 4/7 proposal has the backing of a majority of the San Francisco Housing and Tenants Council, independent housing groups, and the Alice B. Toklas and Harvey Milk lesbian and gay Democratic clubs.

The six supervisors who say they support meaningful rent control — Roberta Achtenberg, Angela Alioto, Harry Britt, Carole Midgen, Kevin Shelley and Doris Ward — should support nothing less than the 4/7 proposal. And mayoral candidate Art Agnos, if he really hopes to prove that he has not abandoned the progressive community that elected him in favor of the real estate interests now funding his campaign, should be aggressively lobbying for the 4/7 proposal.

jobs. This strategy administers a stern lesson to poor women: Life on welfare is not "socially acceptable." This lesson may reflect the sense of propriety in the governor's social circle, but it condemns children in these families to a continuing life of poverty, whether with inadequate paychecks or inadequate welfare checks.

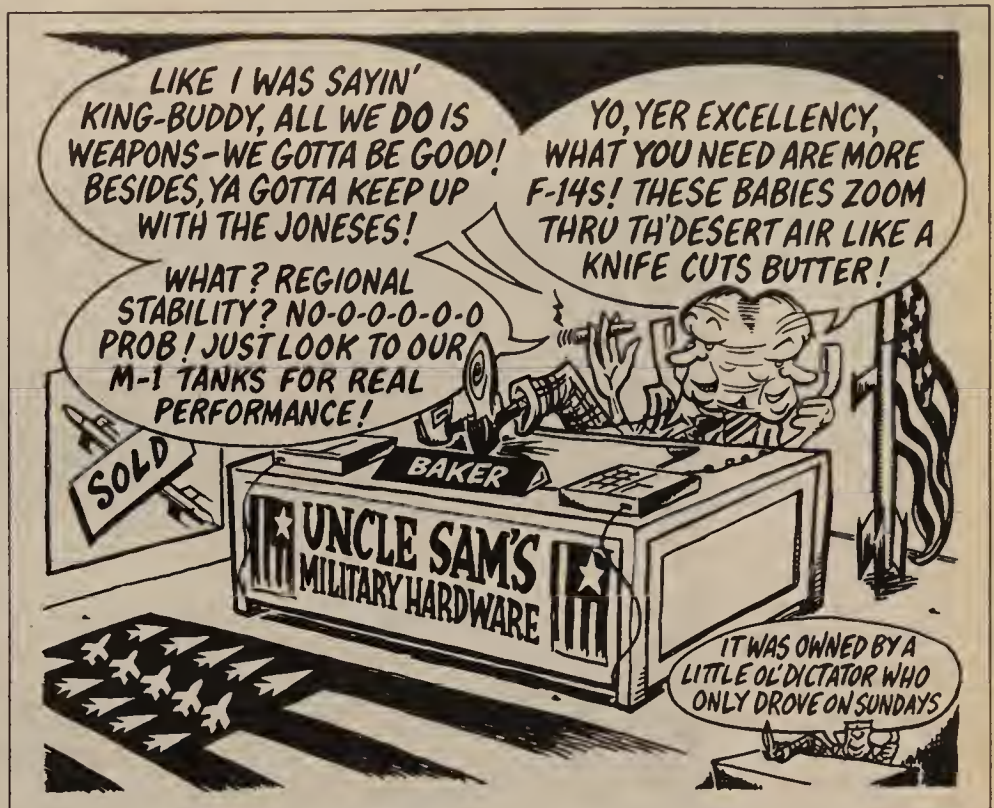
Meanwhile, Wilson has proudly announced a program to help these very same poor children with a series of important and desperately needed social and health services. These are good proposals, but the governor's budget would fund them partly by cutting their families' income.

This approach reflects a long elitist tradition of attempting to “improve” poor children while ignoring their parents’ needs. Wilson’s plan to establish part-day “school readiness” preschools without regard to families’ need for full-day child care (see On Guard by Suzanne Samuel and Jean Tepperman, p. 8) is another example of this mentality.

This strategy has never worked, because it is based on a profound ignorance of children. You cannot create a positive environment for a child while holding the parent in deprivation and contempt. A family with enough economic and social support to provide a good environment is the strongest resource a child can have.

Parents alone can't do the job. Families need the kinds of social support Wilson proposes — and a lot more. But these supports won't work if they're funded by cutting already inadequate family incomes.

It's time to stop balancing public budgets by juggling deprivation. The state must make a commitment to provide for its children — and meet other long-neglected public needs — by tapping into California's enormous wealth: closing big-business loopholes and raising taxes on people at the highest income levels.



LETTERS

PG&E and the PUC

Last week's paper had an editorial and an article about the SF Public Utilities Commission's action on the PG&E municipalization feasibility study. While I support the study and was dismayed by the action taken, two clarifications need to be made.

First, the article stated: "If the PUC doesn't approve the study ... the Board of Supervisors can seek the money from the city's general fund." That statement is not accurate. The charter allows the mayor or the board to cut — but not add — to a budget without the department, board or commission's approval. Thus, if the funds are not approved by the commission, they cannot be spent.

Second, the editorial called on Mayor Agnos to "immediately request Flynn's resignation." The mayor reappointed Flynn to an unprecedented seventh term on the commission that same Tuesday afternoon two weeks ago.

In general, if the Board of Supervisors wants more control over commissioners, it should propose a charter amendment requiring board confirmation of mayoral appointments to city commissions. In the meantime, articles on other PUC matters like water conservation or the Pleasanton development would be informative.

David Pilpel
San Francisco

The price of Palestinian statehood

The guest editorial by Sandy Close and Dennis Bernstein refers to the Kuwaiti government's planned treatment of all Palestinians as enemy aliens, pending individual investigations. This is one of the more sensible moves any government could make under the circumstances. Most Palestinians consider themselves represented by the Palestine Liberation Organization, which throughout the Gulf crisis and war acted as Iraq's only constant ally. If the PLO represented a state, citizens of that state would be enemy aliens in Kuwait. The PLO wants the rest of the world to treat it as a government-in-exile, and the government of Kuwait is doing just that.

Merrill Barkham
San Francisco

Clark's concern for humanity

I read with great interest the "report" by Ramsey Clark on the conditions in Iraq. I would love to know where Mr. Clark was when Iraqi troops were destroying Kuwait; where was his concern

for humanity when Kuwaitis were taken from their homes and shot, stabbed, raped and mutilated in the streets? Where were his cameramen when homes full of women and children were being torched and, yes, bombed by Iraqi soldiers? I agree that the destruction of civilian areas in Iraq is tragic, but I would be willing to fight in any way to abort these people from my country. Americans always find it easy to judge others harshly; it has been a long time since they have had to fight for themselves, for anything. What would Mr. Clark do if America were invaded and destroyed by a greater power?

Gita Al-Husaini
San Francisco

A modest proposal

In Jean Tepperman's article "Scud shockwaves hit Bay Area Jews" (see Bay Guardian, 2/13/91), Larry Harris of the International Jewish Peace Union is characterized as saying that the Palestinians' demand for a state on the West Bank and Gaza is "actually very modest." He is then quoted as saying: "Of the original Palestine, the Israeli state is on 78 percent, and 22 percent would go to Palestine."

In reality, the original area of Palestine, as constituted by the League of Nations following World War I, consisted of what are now known as Israel, Gaza, the West Bank, and the Kingdom of Jordan. It was not until 1921 that the British colonial office separated the area east of the Jordan River from the area of the mandate and set up Abdullah (the grandfather of King Hussein) as emir.

Jewish settlement was forbidden in the emirate, and the provisions of the mandate relative to the establishment of a Jewish homeland were limited to the area west of the Jordan.

Thus, Israel proper comprises only 17 percent of "the original Palestine." If a Palestinian state were established in Gaza and the West Bank, Arab states would, of course, comprise the remaining 83 percent of the original Palestine under this "very modest" proposal.

Sanford H. Margolin
Piedmont

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Wilbur Storey, Statement of the aims
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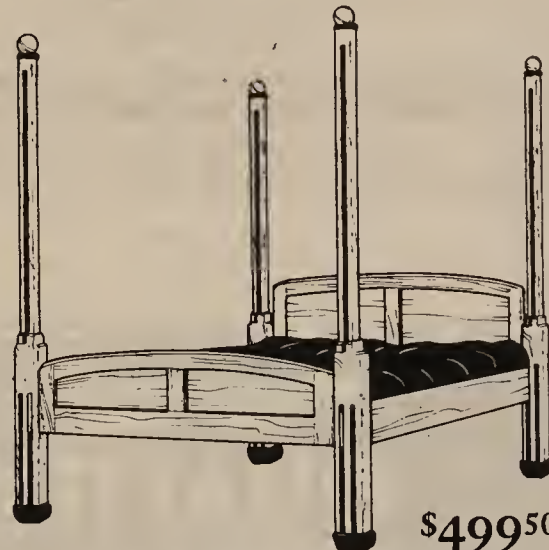
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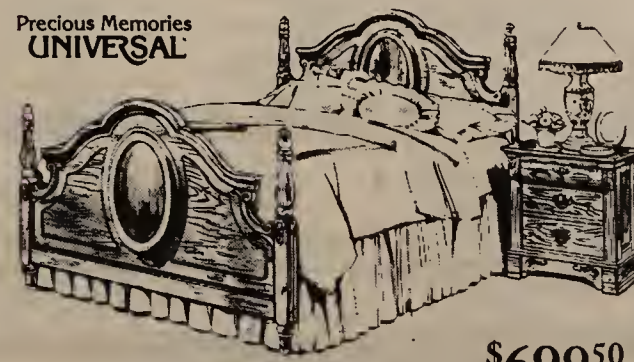
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Alerts

AIDS support services for Asian Americans: As the number of HIV infections among Asian and Pacific Islander Americans continues to grow, the San Francisco Department of Health has provided funding for several community-based efforts to support those infected with HIV.

► The Gay Asian Pacific Alliance (GAPA) Community HIV Project offers psychological support services — including information, referral and education — and practical support. For more information or to volunteer, call 512-3400.

► The Japanese American AIDS Project (JAAP) provides services to clients aged 14 and older with a focus on those identified as being behaviorally at risk for HIV infection. Services include prevention, education, referrals, advocacy, research, and crisis intervention. Services are free of charge and provided without regard to race, color, national origin or ancestry, age, sex, sexual orientation, or HIV status. Info: 563-8052.

► Early Advocacy and Care for HIV (EACH) offers confidential counseling as well as access to health care and support groups and workshops. EACH is a project of the Gay Men of Color Consortium. Info: 864-1214.

► The Filipino Task Force on AIDS offers information and referrals for HIV-related services as well as peer support groups and in-service training for care providers. Info: 861-6520.

LIFE SENTENCE FOR SMOKING POT CALLED A 'TRAVESTY'

A PLACER County judge's decision last week to sentence Patrick "Hooty" Croy to life in prison for smoking pot was blasted as a "travesty of justice" by Bay Area attorneys and as racism by local Native American activists.

"It's a real tragedy," San Francisco Public Defender Jeff Brown told the Bay Guardian. "It's a grossly disproportionate sentence." Brown said that in his jurisdiction, a similar violation probably would be punished with a short sentence in the county jail.

Croy, a Shasta-Yurok Indian, was acquitted of murder last year in a celebrated San Francisco trial after spending 11 years in prison for killing Bo Hittson, a Siskiyou County sheriff's deputy. Local attorney Tony Serra won a reversal of Croy's murder conviction using a "cultural defense," arguing that the history of genocide and racism against Native Americans affected Croy's state of mind when he killed the deputy in self-defense.

But the San Francisco court did not reconsider Croy's other conviction for conspiracy to murder. Croy had been given a life sentence for the conspiracy conviction, but after the acquittal on the murder charge, a Placer County court put Croy on parole for 10 years.

On March 6, Placer County Judge Richard Gilbert restored Croy's life sentence because he failed two urine tests.

Serra said he was stunned by the harshness of the ruling. He added that a parolee who commits such a minor violation is normally given about 30 days in jail.

Bob Castillo, political prisoners project coordinator for the International Indian Treaty Council in San Francisco, spent a lot of time with Croy during his parole. "It was very difficult for him when he got out of prison, as it is for everyone who spends their youth behind bars," Castillo said. "But he was doing fantastic."

Croy, an Oakland resident, was working at the Native American Health Center and often gave speeches to kids about staying out of trouble and in school. He also worked to free other Native Americans in prison and met with Nelson Mandela when he was in the Bay Area.

Castillo called Gilbert's ruling racist. "When people violate their parole for something like a dirty urine test, they usually do 90 days. Smoking pot just isn't that serious a charge. They could've handled it in the community, with drug treatment. But Hooty will now have to spend at least 10 years in prison because he's Native American."

Serra said the ruling shocked the packed courtroom because of the judge's liberal reputation. "Everyone sat in somber silence," he said. "It was like an

hypnotic depression until someone started to cry. We then marched out of the courtroom like dead men."

In an earlier ruling, Gilbert had recognized the racism in Placer County when he allowed the retrial to be moved to San Francisco. "Perhaps he got a lot of heat for having sided with the Indians rather than the cowboys," Serra said, "and now he's trying to even the balance."

He said he will appeal the ruling, first in a motion for another sentence and if necessary to the Court of Appeals. But the basis for the appeal — that the unusually punitive sentence is an abuse of the judge's discretion — will probably be rejected, he said.

—Vince Bielski

DEBATE STARTS OVER NEW U.S. CHILD-CARE FUND

ALTHOUGH GOV. Pete Wilson's interest in services for children has won general approval from children's advocates, he may soon be headed for conflict with the state's child-care community over how to spend California's \$78 million annual share of the new federal Child Care Block Grant, funded by a historic congressional vote last year. The block grant law, a new version of the Act for Better Child Care, is the first major federal child-care program since World War II (see Bay Guardian, 1/17/90).

Now the state has to decide some basic questions, including: How much of the money should be used to expand the amount of child care and how much to improve quality, including training and pay raises for child-care staff? Should any of the money be used to fund the governor's preschool-for-4-year-olds plan? Who will control and administer the funds?

The governor, according to Karen Strickland, a policy analyst in the governor's new Office of Child Development, wants to steer as much of the grant as the feds permit — about \$15 million a year — to "preventive" preschools modeled on federal Headstart programs. It is widely acknowledged, however, that Headstart's part-day schedule excludes many working families.

But when asked about full-day child care, Strickland said, "If we are already serving all 4-year-olds with the educational program, then we would consider going to a full-day program."

Another problem is the focus on 4-year-olds. Martha Roditti, executive director of the Children's Council of San Francisco, said most programs here serve 3- to 5-year-olds, while San Francisco's most dire child-care needs are for school-age children, as well as infants, children with special needs, and those needing care at unusual hours: evenings, nights or weekends.

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THURSDAY/14 — Walter L. Cutler, former U.S. ambassador to Saudi Arabia, speaks on "The Gulf Crisis: Policy, Options and Challenges." 4:45 pm. \$8. Commonwealth Club, 595 Market (at 2nd St.), SF. Info: 597-6705.... The Haight Ashbury Neighborhood Council holds a panel discussion on military spending and the fight against poverty entitled "The War at Home." 7 pm. Parish Hall, All Saints Church, 1350 Waller, SF. Info: 621-9553.... San Francisco Greens holds a forum on **Jewish, Arab and Feminist Perspectives on the Gulf War.** 7:30-9:30 pm. New College, 777 Valencia (bet. 18th and 19th Sts.), SF. Info: 255-2940.... Radical Women sponsors an International

'Smoking pot just isn't that serious a charge. But Hooty will now have to spend at least 10 years in prison because he's Native American.'

— Bob Castillo, International Indian Treaty Council

families can't afford the child care that does exist. According to a September 1990 report from the Mayor's Office of Childcare, only about one-third of San Francisco's eligible preschoolers are currently receiving subsidized child care. The problem, the report concluded, is "the disparity between parents' ability to pay, lack of funds for subsidizing child care and the cost of operating child-care programs."

Child-care subsidies for low-income families will take up the bulk of the block grant. But advocates like the Children's Lobby argue that a substantial amount should also go to improving quality, while the Governor's Office seems to be pushing to put most of the money into expanding the amount of child care.

The governor seems particularly resistant to spending money on child-care salary improvement. Strickland said that "we really haven't given a lot of thought to that issue," adding that the goal is to serve as many parents as possible, and that the governor "feels strongly that the free market should govern salaries."

But the free market, according to a 1990 study by the Oakland-based Child Care Employee Project, has produced a crisis: In the last decade, it found, child-care staff wages have decreased more than 20 percent, while staff turnover has tripled (see Bay Guardian, 11/1/89). The study also found that children attending centers with high turnover were "less competent in language and social development."

A series of hearings around the state will address these and other issues, but how they are resolved will depend partly on who administers the program. Since the state already has a network of child-care providers and referral services organized through the Department of Education (CSDE), most advocacy groups, along with the state Department of Social Services, argue that CSDE should administer the block grant.

Some predict the governor will agree, but others speculate he will set up a whole new structure under his Office of Child Development.

— Suzanne Samuel and Jean Tepperman

mony was irrelevant now that the war is over.

Sands also called for a compromise between the Pentagon and plaintiffs to work out new rules. "That apparently is not going to happen because the [Pentagon] rejected that solution right out," Deale said.

Deale said he couldn't predict when the judge will rule on the case.

— Elaine Tanzman

CONSUMERS LOSE 2ND CSAA BOARD BID

THE CALIFORNIA State Automobile Association (CSAA) management last month overwhelmingly squelched the second attempt by a pro-consumer group to win seats on the CSAA board of directors (see Bay Guardian, 4/11/90). The group was organized by San Francisco lawyer Larry Murray and is endorsed by Proposition 103 sponsor Harvey Rosenfeld of Voter Revolt. Murray told the Bay Guardian the CSAA unfairly balks at paying legitimate claims, depriving accident victims of money they deserve and tying up the courts with petty lawsuits.

CSAA, in a mailing to members, charged that trial lawyers were behind the challenge candidacies, with the goal of increasing insurance payments and therefore trial lawyers' fees. CSAA spokesperson Barry Shiller told the Bay Guardian the CSAA paid 640,000 claims last year without incident or appeal.

On behalf of the protest candidates, Murray is appealing a previous lawsuit to the state Court of Appeals. The suit charges CSAA with unfair election practices, including the use of members' premiums to finance pro-incumbent mailings and a stacked proxy-voting process.

CSAA spokespeople said the organization's mailings and election procedures were proper and legal.

— Ralph Jennings

SFSU FOUNDATION TO BE AUDITED

THE BOARD of directors of SF State University's nonprofit bookstore, Franciscan Shops, voted March 6 for an outside audit to examine how the SF State University Foundation used \$950,000 in donations from the bookstore over the past four years. The foundation is a university auxiliary that provides money for fundraising, research, and the president's discretionary fund. The university has denied public access to information on how President Robert Corrigan's discretionary funds were used (see Bay Guardian, 2/6/91).

continued next page

Women's Day antiwar speak-out, "Our Fight Continues." 7:30 pm. \$2. UC Berkeley, 100 Wheeler Hall, Berk. Info: 864-1278.... Photojournalist George Azar speaks on "Arabs and Jews Healing War Wounds at Home." Sponsored by the Mount Diablo Peace Center. 7:30 pm. Mount Diablo Unitarian Universalist Church, 55 Eckley Lane, Walnut Creek. Info: 933-7850.... **SATURDAY/16** —

The American Friends Service Committee holds a public gathering, "Standing Firm in Troubled Times." 9:30 am-4:30 pm. Oakland First Congregational Church, 2324 Harrison (at 27th St.), Oakl. Info: 752-7766.... Pledge of Resistance holds a **protest at the Concord Naval Weapons Station.** 11:30 am. Gather at Arnold Industrial Way and Port Chicago Hwy. (just north of Hwy. 4). March to main gate at noon. Info: 655-1177....

SANE/FREEZE holds a public forum on the **aftermath of the Gulf War.** 12:30 pm. \$5. New College Theater, 777 Valencia, SF. Info: 558-0695.... Bourbon Deluxe, The Gargoyles, Mother Lode, Sasha, and Creep perform in a **benefit for Bay Area Pledge of Resistance.** 2-7 pm. \$5. Boppers House of Rock, 650 Howard, SF. Info: 648-6121.... Socialist Action holds a public forum entitled "Front of the Line in War, Back of the Line in Peace — How Black Americans are Exploited in War and Peace."

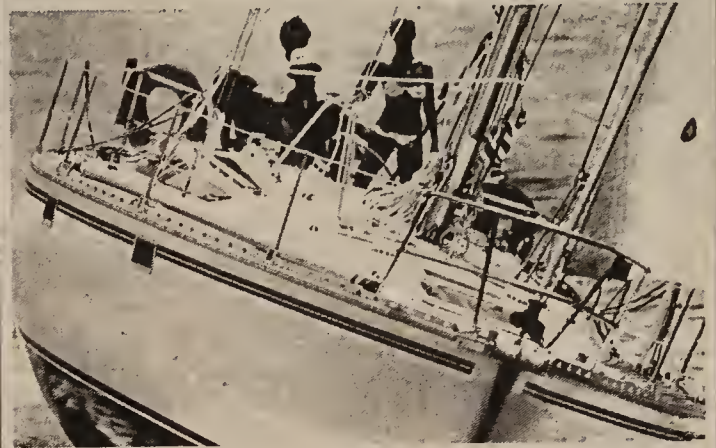
8 pm. \$3. 3435 Army (bet. Mission and Valencia), Ste. 308, SF. Info: 821-0458.... Women's Action for Nuclear Disarmament (WAND) hosts an evening with **Dr. Helen Caldicott** on "Personal Activism/Environmental Solutions/Stopping War." 8 pm. \$10. Herbst Pavilion, Fort Mason Center, Buchanan at Marina, SF. Ticketron: 392-7469; WAND: 647-5272....

SUNDAY/17 — San Francisco professionals for social responsibility sponsor a panel discussion on "Prospects for Peace in the Middle East." 1-4 pm. \$5. San Francisco Mart, 1355 Market, SF. Info: 552-2311.... Noam Chomsky discusses "Disinformation and the War: The Role of the Media." 7 pm. \$10. College of Marin Gymnasium, Kentfield. Info: 924-3832.

Short Takes

Thursday/14 — Dr. Jorge Castañeda, professor of International Relations at the National Autonomous University of Mexico, speaks on "The Central American Left and the End of the Cold War." 7:30 pm. \$4-\$7. La Peña Cultural Center, 3105 Shattuck, Berk. Info: 849-2568.... "Labor on

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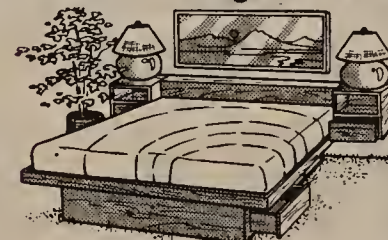
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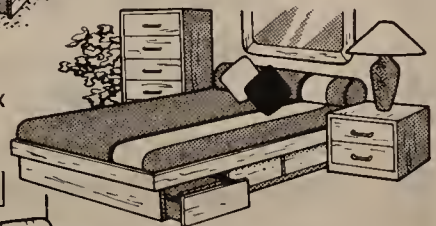
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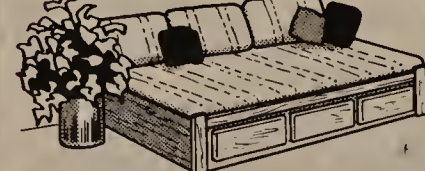


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UPDATES

SETBACK IN CENSORSHIP CASE

A U.S. DISTRICT Court judge dealt a setback to news organizations and journalists suing the Pentagon over restrictions on reporting the Persian Gulf War (see Bay Guardian, 2/6/91). On March 7, Judge Leonard B. Sands ruled against hearing testimony from reporters on how the restrictions affected war reporting. Frank Deale, legal director of the Center for Constitutional Rights in New York, speculated that the judge felt the testi-

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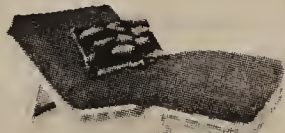
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the Job," a video presentation of the struggles of women employed by the Pico and Sumida Corporations in Buchon, South Korea, who were fired by fax and forced to go to the parent companies in Japan and the U.S. to get back pay and compensation, premieres. 8 pm, Viacom Channel 25.... **Sunday/17** — The Monsignor Oscar A. Romero Committee sponsors "Pasta for Peace in El Salvador," a fundraiser for the development of a new community, Segundo Montes City. 5-9 pm. \$8-\$20. Info: 647-6543.... Daniel Mangin, Bay Area Reporter arts editor, speaks on "Movies and Mind Control" — how movie images have restricted the dialogue about lesbian, gay and bisexual issues. Sponsored by Gay and Lesbian Alliance Against Defamation. 7-9 pm. The Women's Building, 3543 18th St., SF. Info: 861-4588.... **Wednesday/20** — Queer Nation holds a demonstration at the hearing of Capt. Richard J. Cairns, a police officer charged with wrongdoing during the Oct. 6, 1989, police riot in the Castro. 4 pm. Hall of Justice, 850 Bryant (bet. 6th and 7th Sts.), SF. Call Police Commission to confirm date and time: 553-1667. Info: 566-3162.

— Sara Catania

Political announcements, inside information, legislative alerts and other items concerning the electoral and cultural machinations of power may be sent to: Political Alerts, San Francisco Bay Guardian, 520 Hampshire, SF 94110. Be sure to include a daytime phone number where you can be reached. For dated material, please give us a 14-day lead time prior to the event.

continued from previous page

The Franciscan Shops is withholding half of the \$500,000 it promised to the foundation this academic year, until the money already spent is "satisfactorily accounted for," according to a letter sent by a board subcommittee to Corrigan and Vice President for Administration Stanley Kardonsky early last week. The accounting Corrigan provided the board in December was "vague and incomplete," the letter said.

The board decided to hold back funds when it learned Corrigan was planning to spend the money on a new "learning center," according to Franciscan Shops board member Arturo Salazar, because the funds are earmarked for fundraising, or "development."

If Corrigan does not cooperate with the audit, the board may ask the state's attorney general to demand the audit under the Charitable Trust Fund Act.

Corrigan and Kardonsky were not available for comment by press time.

—Sara Catania

TIMBER PROTEST TO HEAT UP

THE CEASE-FIRE in the North Coast's timber wars came to an abrupt end last week when state forestry officials gave Pacific Lumber Company the green light to log a Humboldt County old-growth grove that is home to two rare birds.

North Coast environmentalists vowed to put their bodies on the line to protect the giant redwoods and Douglas firs at the Owl Creek watershed. Owl Creek is a nesting and roosting ground

for both the spotted owl and marbled murrelet, an imperiled seabird that nests only in old-growth forests.

At a tumultuous public hearing in Sacramento on March 6, the state Forestry Board reversed its ban on logging in Owl Creek and approved Pacific Lumber's timber-harvest plan, against the advice of Department of Forestry Director Harold Walt. Walt recommended tabling the logging plan, pending a thorough study of the marbled murrelet population.

Last week's action represented a dramatic reversal of the board's "New Directions" policy of increasing restrictions on logging (see Bay Guardian, 8/8/90). As part of that policy, the board in January rejected Pacific Lumber's bid to log in the neighboring Headwaters Forest. But on March 7, state officials accepted the timber company's claim that logging at the smaller Owl Creek would disturb fewer owls and murrelets than at the 3,000-acre Headwaters.

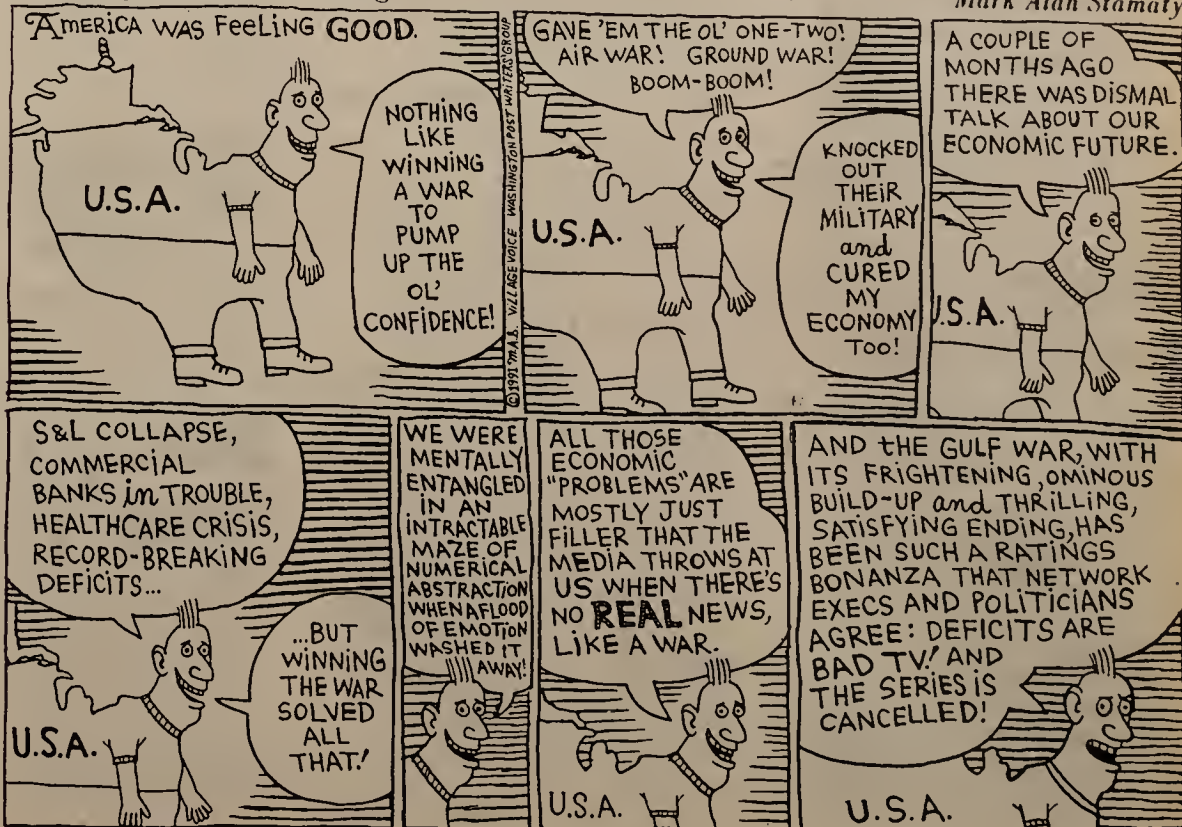
Environmentalists dispute that claim, noting that Owl Creek has the third-largest marbled murrelet population in California. But when Cecilia Lanman of the Environmental Protection Information Center (EPIC) and Darryl Cherney of Earth First! tried to argue their case at last week's hearing, board members forced them to leave. Lanman charged the board with violating due process by shutting off public debate.

Lanman said EPIC will probably file suit to block logging at Owl Creek.

David Galitz, a spokesperson for Pacific Lumber, said environmentalists were making too big a fuss over what he termed a "remnant" forest left over from earlier logging days.

—Christine Keyser

WASHINGTON



Mark Alan Stamaty

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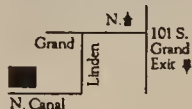
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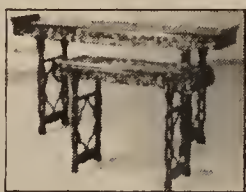
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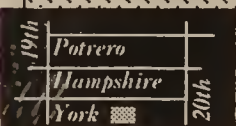
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UNSAFE AT ANY SPEED

Dick's dilemma

By Tim Redmond

HERE IS the potential tragedy of San Francisco politics in 1991: Dick Hongisto ought to run for mayor, and he wants to run for mayor, and if he decides to go ahead, it will be for a lot of very good reasons. But there's one factor that could keep him out of the race, and there's nothing good about it. It's bad, and it's very ugly.

The case for Hongisto's running looks like this:

1. For the sake of the city, somebody with good progressive credentials has to challenge Art Agnos. Unopposed incumbents are always bad news, and "liberal" incumbents who are opposed only from the right are even worse. Art Agnos may be talking nice to the progressive community, but as long as his only real challengers are Frank Jordan and Tom Hsieh, he has the progressive vote in the bag, and he knows it. His task will be to keep the boys downtown

Dick Hongisto has five good reasons why he should run for mayor — and one bad and very ugly reason why he should not.

from throwing too much money behind Jordan or Hsieh, and he'll make whatever deals he has to. Agnos has already been a major disappointment; he could become a serious disaster unless somebody like Hongisto keeps him honest.

2. Hongisto has wanted the job for years. Back in 1985, Ken Kelley interviewed Supervisor Hongisto for *San Francisco Focus*. Come on, Kelley asked, admit it — aren't you going to run for mayor?

Hongisto didn't hesitate. Sure, he said. The job's open in two years, and I'm going to be a candidate.

That was before Hongisto got popped for drunk driving and finished third in a supervisor's race that he had been pretty sure he could ace. By the end of 1986, he had some impressive campaign debts, and the mayor's race was looking increasingly ugly. John Molinari was sucking up every dollar in sight from the power brokers downtown and hiring some of Hongisto's old allies to help line up the progressives in the neighborhoods.

Art Agnos, the liberal assemblymember with the crack political team and the out-of-town money, was obviously going to run, and Hongisto had always respected him. So Hongisto was the first elected official to endorse Agnos' candidacy.

But once in office, Agnos started to show a side that most San Franciscans had never seen. The new mayor was arrogant and isolated. The progressive agenda foundered. Hongisto found himself back in his old opposition role, on an almost-dysfunctional board.

When the assessor's job opened up, Hongisto jumped at it — and within a few days, he discovered once again how much he enjoyed being an executive. Imagine how much he'd enjoy running the whole city.

3. There's no time like the present. This race won't be easy. Unseating an incumbent borders on the impossible under the best of circumstances. Agnos has gobs of money, and Frank Jordan and Tom Hsieh will have their share, too. And Hongisto hates raising money.

But four years down the road, the situation could be even worse. The way it looks now, 1995 will be a 1987 rerun, with Angela Alioto and Bill Maher playing the

roles of Agnos and Molinari, with about as much sincerity. And Dick Hongisto could get pushed aside again.

Then it will be 1999, and somebody will be the incumbent, and before Hongisto gets another clean shot, we'll be well into the next millennium.

4. Agnos is eminently beatable. Forget the horse-race numbers that get into the papers, from the PG&E poll that appeared in the Examiner's Insiders column last week showing Agnos way ahead, to the widely discussed (and more widely denied) poll allegedly commissioned by an Agnos foe showing Hongisto to be ahead.

Those numbers are meaningless. Pollsters who know how to slant their questions properly can get whatever answers they want, and when they "leak" selective results to the press, they tend to twist the truth even further. (In March 1987, published polls showed John Molinari leading Art Agnos by something like 20 points.)

Polls can be useful tools, if they're designed well and analyzed properly. But interpreting a poll can be more of an art than a science — and that sort of stuff is far too subtle and subjective for most daily newspaper columns.

At least a couple of in-depth polls are floating around town these days, and I know a few normally reliable sources who have seen them. My sources are hardly unbiased (no such thing in politics). But with that in mind, the information they've passed along seems a lot more useful than what I've read in the Ex and Chron.

The first thing the polls show is that a lot of voters, maybe a strong majority, think the city is on the wrong track. They also suggest that the mayor has very high negatives: Conservatives are mad about his highly paid deputy mayors. Small-business people are mad about his taxes. Liberals are mad that he hasn't lived up to his promises. The neighborhoods are still mad about the ballpark and Mission Bay.

Hongisto has high negatives, too, but he also has a lot of solid support (Art's support is a lot more "shallow" or fickle.) And he can run as a fiscal conservative, a social liberal, and a political independent, an appealing combination that exploits all of Agnos' weaknesses. If Hsieh or Jordan actually mounts a serious attack from the right, and Hongisto runs a decent campaign, Agnos could be squeezed into San Francisco's vortex of oblivion: the political center.

5. He might make a pretty good mayor. I know: I said that about Art Agnos five years ago. But then, I also said that Marvin Hagler would beat Sugar Ray Leonard, and that George Bush could never get elected president, and that Dianne Feinstein would edge out Pete Wilson in the final days of the governor's race. And nobody's wrong all the time.

Hongisto was a good sheriff, and so far, he's a good assessor. He's had some experience running city agencies, which Agnos never did. He's wrong on some issues, but he's right on a lot more, and for a politician, he's remarkably independent and sometimes surprisingly sensible.

Bottom line: He couldn't be much worse than Art Agnos, and he could be a whole lot better.

HONGISTO KNOWS all this. So what's holding him back? Only one thing: He also knows that Agnos can be brutally vindictive, and his political operatives are among the most vicious, nasty hit men money can buy. If Hongisto starts to look like a serious threat, Art's campaign managers will dredge up every sordid little incident in the guy's life and smear it all over the city. (Remember, these are the guys who tried to say that Quentin Kopp, a reservist in the damn Israeli Army, was anti-Semitic. They'll stop at nothing.) Like a lot of us, Dick Hongisto has things in his past he's not terribly proud of. He'd rather not force his family to go through an all-out political slimefest, and he'd rather not make his employees in the Assessor's Office and his allies and supporters in the community suffer the Wrath of Agnos if his challenge ends in defeat.

That would be a terrible, tragic reason for Dick Hongisto to decide not to run. And I wouldn't blame him a bit.



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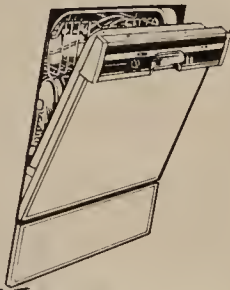
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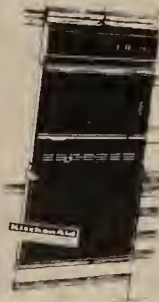


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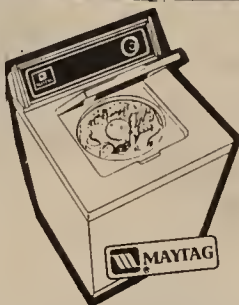
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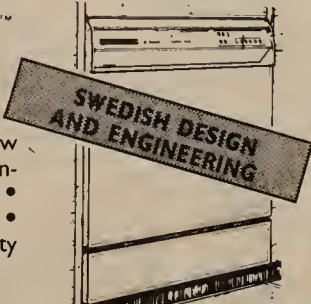
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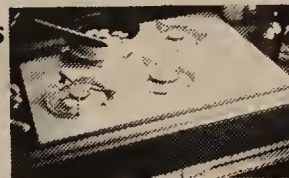
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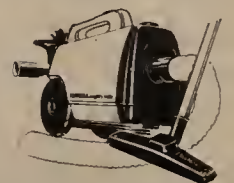


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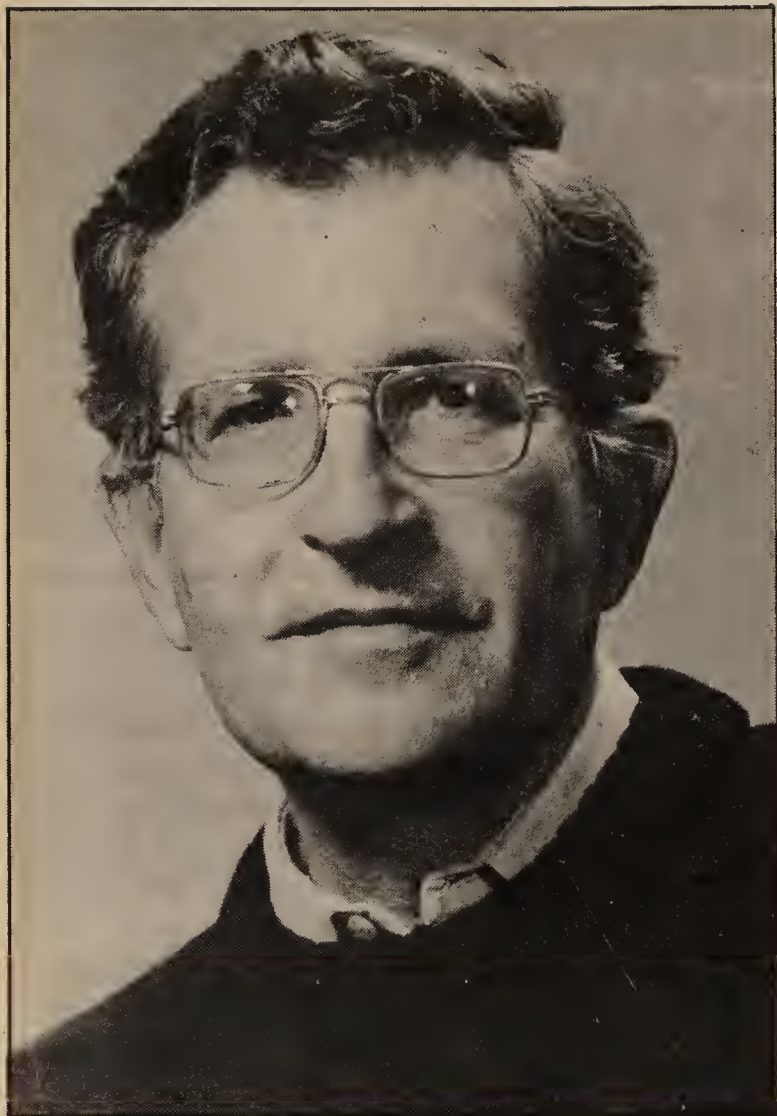
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**'It's very possible
Saddam Hussein will
be getting Western
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U.S. support.'**

...

**'There's no point in
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...

**'The media managers
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happened here wasn't
war at all. It was just
a mass slaughter.'**

— Noam Chomsky

The global thug

Noam Chomsky talks about the U.S.'s eagerness to pulverize small nations — and what may happen next for Iraq, the PLO, and the peace movement

Editor's note: President Bush isn't the only popular American in the wake of the Persian Gulf War. Professor Noam Chomsky, a prolific author and fierce critic of U.S. foreign policy, has been getting more requests to speak publicly than he can handle. His upcoming engagements this month in Berkeley and San Francisco are already sold out, and only a few hundred tickets are left for his speech sponsored by the Marin Interfaith Task Force on Central America (924-3832).

In an interview with Vince Bielski, Chomsky gave a glimpse into what he'll be talking about.

By Vince Bielski

Bay Guardian: The war was, in a way, a lot cleaner and quicker than many people feared, at least for the allies. Iraq is now out of Kuwait and Saddam Hussein may be on the way out. Do you still feel that the war was wrong in light of this?

Noam Chomsky: Totally. Tens if not hundreds of thousands of Iraqis have been killed. The press happens to have stopped talking about it, because I guess the media managers decided it's probably not a good idea to get the population to understand that what happened here wasn't war at all. It was just a mass slaughter. You have to go back to the days of the

Spanish conquests to find such mass slaughter of defenseless people. So, yes, I think it's one of the most sordid moments in Western history. A super-power simply pulverized a Third World country to demonstrate that the world should be ruled by force when any reasonable goals could have been achieved by peaceful means.

BG: Do you think that the Pentagon intentionally exaggerated the strength of the Iraqi army?

NC: They're now saying that very straight: "Yeah, we knew all along it was going to be like this."

BG: Now that the major fighting is over, is it any clearer to you what the real U.S. agenda was for fighting this war?

NC: One major issue is simply that the United States and Britain, two imperial powers that led the war, wanted to maintain leverage over oil production and price and the flow of huge profits to their economies, which desperately needed them.

The other question is why the U.S. and Britain insisted on force. The Reagan/Bush administrations have created a social and economic catastrophe in the United States. They have just no idea in their heads as to what to do with it. They don't have programs for education, health, energy, bridges. So

the country is moving toward a kind of two-tiered society with rather striking Third World features.

Bush's way of dealing with these problems is to fling the country into a mercenary state which will run a global protection racket, expecting that the rich countries will pay for the service, and profits will flow from the Gulf oil-producers to keep the economy alive. You can read about it in *The Wall Street Journal*.

The administration released a fragment of a national security study the other day that everyone seems to have missed. It's about "the Third World threat." It says, in a confrontation with a much weaker enemy, it is not enough to simply defeat them, they must be defeated rapidly and decisively. They must be pulverized. You don't waste any time on negotiations. This is exactly what happened in Iraq.

BG: It's been said that Yasser Arafat made a major tactical error in not condemning Saddam, and some people are now calling for his head. What's going to happen with Israeli/PLO relations?

NC: First of all, there's a fantastic amount of lying about this. I read constantly that Arafat enthusiastically supported Saddam's takeover of Kuwait. In fact, every official PLO statement called for a reversal of the

annexation and occupation.

About the calling for his head, that's a joke. The thing that has always mainly concerned the United States and Israel is that the PLO's efforts at negotiations would become so prominent that it would be impossible to suppress them. In 1988, the U.S. agreed to deflect attention away from the *intifada* so that Israel wouldn't be pressured at a time when the PLO was being dangerously forthcoming diplomatically. So the United States entered into these totally meaningless negotiations about the Palestinian problem.

Meanwhile, Israel would have time to crush the *intifada* with political violence and economic measures. The Israeli defense minister explained it publicly to a group of Peace Now leaders. The United States will give Israel, he said, a year or more to crush the *intifada* by force. That's what happened.

Meanwhile, the Baker plan came along. It's so fraudulent the American press literally couldn't publish its terms because people would just laugh. The Baker plan says the Palestinians are not permitted to discuss anything except the Shamir plan. First of all we pick the representatives for the Palestinians. Then those representatives will be allowed to discuss the Shamir plan, which says Jordan is a Palestinian state. There will be no change in the status of the territories and no negotiations with the PLO.

That's long before anything about Saddam Hussein. Now, nothing has changed. Zero.

BG: Has the PLO been weakened by the war?

NC: Yes. The PLO has played the game very stupidly by allowing Palestinians to believe that Saddam could survive the war. This has created divisions between those who see Saddam as a hero and other Palestinians and Arabs.

It was the corruption and incompetence of the PLO that accounts for its total misreading of the war. Now the PLO has lost their support from the Arab oil-producers and I'm not so sure that's a bad thing. One of the reasons for their corruption is that they just had too much money to fly around in planes and stay in big hotels. They should have been working for the freedom and independence of their people by presenting their case in the United States and doing all sorts of things they never did.

As to what's going to go on internally in the PLO, my assumption is that Syria and the United States will be trying to split the PLO and take it over.

BG: Has the war had a destabilizing effect on other countries?

NC: The impact hasn't really been felt yet, but there's a lot of hatred of the United States. One of the reasons the U.S., which basically controls international media, is cutting down on the reporting of Iraqi casualties is it doesn't want the Third World to really have any indication of what happened. And since they get their news mostly from Western sources, it's possible to control a lot of what the Third World knows. However, it will get around that this was a mass slaughter of Arabs and this could very well inspire Islamic fundamentalist movements of the kind that you see

developing in southern Iraq right now.

BG: Is it too early to tell what Saddam's future will be in Iraq?

NC: It's very possible he'll be getting Western support, including U.S. support. The main thing the United States is interested in, of course, is the profits from the oil. Now the way you ensure control over that is to establish what the British back in the 1920s called an Arab facade. You don't want to rule directly, that stirs up nationalism. So you construct an Arab facade behind which you rule. Now the Arab facades are these family dictatorships. They manage the oil wells basically for the United States. To keep them in power requires a two-tiered protection system. You need local enforcers who are non-Arabs to do most of the work. Non-Arab states are better at crushing Arab forces than Arab states. The enforcer system for the United States has been Israel, Turkey and Iran. And they're all in a kind of passive alliance with Saudi Arabia.

None of these states wants to see Iraq dismembered. Turkey, in particular, is very worried about it, because if Iraq gets dismembered there will be a Kurdish state in the north and that will inflame Kurdish nationalism in Turkey. Turkey will probably march into northern Iraq and kill every Kurd in sight. That's what could happen. Also, the uprising of Shiite fundamentalism in Basra makes the United States very nervous. These concerns could possibly lead to support of Saddam to hold the thing together.

BG: Were you pleased with what you saw from the peace movement?

NC: The peace movement has a huge task. In my view the general population reacted with moral judgments that I sort of share. If I saw the world the way most of the population sees it, I would have agreed with the U.S. aggression. The point is, the way they see the world has absolutely nothing to do with the way the world is. There has been a huge edifice of lies constructed on every imaginable topic. Whether it's Vietnam or Lebanon or Central America, you have to conduct a seminar to peel away layer after layer of lies and fabrications that the educated classes have constructed over the last 30 years in trying to overcome the effects of the '60s.

Now, that's very hard to do. But I think it's a lot more important at this point than the demonstrations. There's no point in demonstrations if the public doesn't understand what you're demonstrating for. If you look at more serious revolutionary movements, they've always done this. You do a lot of small local organizing before you take action. And the U.S. peace movement hasn't done much of that. I have hundreds of invitations to give talks. It's not that they need me particularly, there's just no one else around. I mean there ought to be hundreds of people to give these talks in small meetings and in living rooms.

I know from giving talks in very conservative areas like Georgia that people's beliefs are extremely thin. But first you've got to pull away layer after layer of falsification. Unless this happens, it's going to be impossible to deal with the next crisis. ■

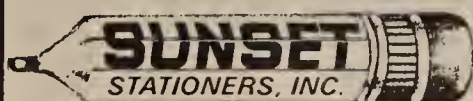
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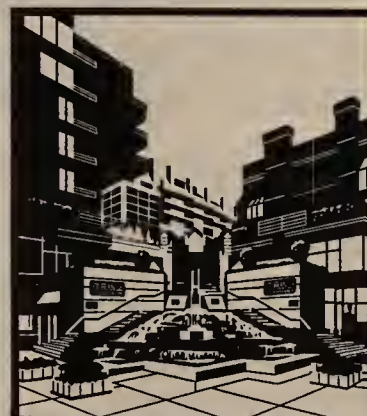
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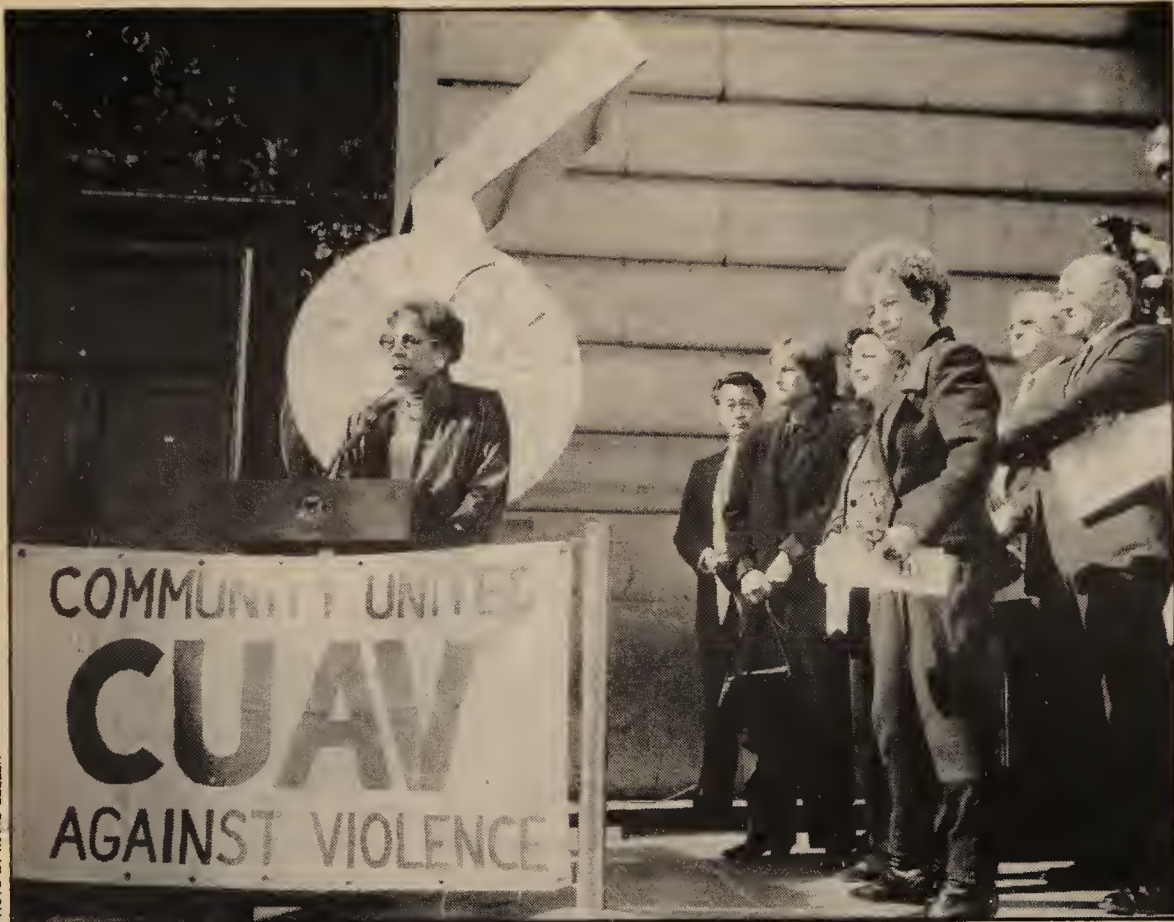
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Community United Against Violence inaugurates its "Blow Out" campaign against hate crimes March 6 at City Hall. Supervisor Doris Ward addresses the crowd as other city officials look on.

Can SF counterattack hate?

San Francisco has set up new structures for fighting hate crimes — but will the city provide the resources to make them effective?

By Sam Cacas and Jean Tepperman

WHEN YOU HEAR about an attack, you feel vulnerable. There is this fear that you could have been the person who was attacked — or you could be the next," said Karen Kai, chair of San Francisco's Human Rights Commission. She was talking about the increase in hate crimes — crimes directed at people's ethnicity, religion, sex, or sexual orientation — and their effect on whole communities.

The Human Rights Commission is one of several city government agencies that have recently created programs for combating hate crimes. But the jury is still out on whether the city will commit the will and resources necessary to make these programs effective.

It's been a year and a half since the first Board of Supervisors anti-hate-crime resolution, more than a year since the Human Rights Commission hearings on hate crimes. But the Hate Violence Reduction Plan (see sidebar) that grew out of recommendations at the hearing is still on the drawing boards, its advocates scrambling for funds. And the two lawyers in charge of the new Civil Rights Unit in the District Attorney's Office have to squeeze in work on hate crimes around other full-time assignments.

Meanwhile, the number of reported hate crimes keeps growing. The gay and lesbian Community United

Against Violence reported March 6 that 556 gay men and lesbians reported being victims of hate incidents last year, an increase of more than 20 percent from the year before. Inspector Sandy Bargione of the Police Department's new Hate Crimes Unit said the police have received reports of almost 100 incidents in the first two months of this year, compared to 270 in all of 1990. Some of the increase may be a good sign — an indication that increasing community awareness may have led to a higher proportion of hate crimes being reported: But reports of incidents clearly show a widespread and serious trend.

To have an intimidating effect on the victim and the wider community, an attack doesn't have to be as violent as the smashing of windows in Arab American stores in January or the beating of several lesbians outside Club Q on Divisadero Street last November. It can be simply shouted — a threat, an epithet. Or it can be as silent as a black doll with a small dagger through its chest and a swastika on its back, discovered last December on the desk of an African American insurance clerk who had just filed racial harassment charges.

Diane Chen is a lawyer who came to San Francisco to set up a special hate-crimes project for the Lawyers Committee for Urban Affairs. She confirmed that her office has seen an increase in hate crime, both attacks by whites on people of color and also "interethnic conflict." One reason for this increase, she said, is the worsen-

ing economy: "Whenever economic problems get worse, hate crimes go up. There's a lot more personal tension and aggression, and when there are fewer resources and people are struggling, some look for an enemy to target. Communities of color tend to be in the lower economic strata, and they start to go after each other."

The current political climate encourages that response, added Chen's colleague Robert Rubin: "There's a backlash against blacks in the opposition to civil rights legislation, rhetoric like Jesse Helms', that says blacks are taking jobs away from whites. Ultimately it's a question of moral leadership that starts with the president, who has vigorously opposed civil rights legislation. He's saying, 'yes, civil rights laws have gone too far.' Those who are inclined to racist attacks are emboldened." Similar government and media stereotypes provoke fears of immigrants taking away jobs and link all Asians to alarmist predictions that Japanese investors are "taking over" California.

SAN FRANCISCO's city government has gone on record with the opposite message: Hate crimes are not to be tolerated, and the city has a responsibility to combat them. The Human Rights Commission has drawn up a comprehensive Hate Violence Reduction

Communities defending themselves

WHEN THE Human Rights Commission started to implement its Hate Violence Reduction Plan, its members realized that many of the groups most subject to hate violence tended to be especially suspicious of government agencies. So they asked the 10-year-old Intergroup Clearinghouse (IGC), a coalition of ethnic community groups, to take charge of implementing the plan. All the main elements of the plan are drawn from models developed by communities that are the targets of hate crimes:

➤ **Community coalitions:** "One of the key pieces of the plan," said Fred Persily, the consultant hired to implement the program for the IGC, "is providing a meeting ... where government agencies and community groups can come together."

That kind of community coalition-building is what the Intergroup Clearinghouse was created to do. Rita Semmel, of the Jewish Community Relations Center, helped found the group in 1981 in response to one of the periodic threats of "a breakdown in the traditional black-Jewish alliance" — this one precipitated by conflict between U.S. Jews and then-Ambassador to the United Nations Andrew Young over the Israel-Palestine conflict.

"A number of leaders from both communities were concerned about this, so we asked the Human Rights Commission to convene a meeting," Semmel said. "At that meeting we agreed to continue discussing this, as well as other, local issues like housing — not only among African Americans and Jews, but bringing in other groups."

➤ **Reporting:** The Community United Against Violence, a grassroots gay and lesbian community group with an extensive array of programs, has become the HRVP's model for community education and advocacy. CUAV emphasizes the importance of reporting hate-based crimes.

Although the Police Department has had hate-violence reporting systems in place for several years, the real problem is making victims aware of their right to report an incident as hate-motivated.

Ming-Yeung Lu of CUAV said his group's reporting system includes two paid client advocates and a team of part-time volunteer counselors who operate a 24-hour-a-day hotline to take calls from victims of hate crimes. CUAV staff and volunteers encourage victims to report the incidents to the police — if the victim doesn't feel comfortable doing that alone, CUAV client advocates go along to help.

The HRVP plans to follow the same pattern: to train community groups throughout the city to serve as places where victims can report incidents.

➤ **Response to attacks:** "One of our main messages," Lu

said, "is that you need to respond, because response is really crucial to the victim's survival and to identifying the assailant." He gave some examples: When two gay men were beaten by four skinheads outside Orphan Andy's in the Castro last August, "CUAV worked closely with the victims, and a client advocate was present in the pretrial proceedings to provide emotional support." And when a group of lesbians was attacked outside Club Q in November, CUAV took on the job of keeping the victims informed and involved in the legal case. "Often," Lu said, "the victim doesn't hear anything about a case until she's summoned as a witness. We want to make sure the victim is not forgotten."

Another community group, the Lawyers Committee for Urban Affairs, is working, meanwhile, to "tap into the resources of the private bar to get a group of lawyers who will represent victims in civil suits, for no fee," said Diane Chen. Bargione said the Police Department Hate Crimes Unit is working with Chen's office.

The intervention of advocates can be crucial in getting a hate crime prosecuted. Persily told the Bay Guardian about an example — a mixed-race couple in Contra Costa County who had been harassed by their next-door neighbor for three years with racial epithets, verbal threats — and, once, a car parked on their grass. The police had not followed up on the couple's calls until Persily and other members of the local Human Rights Commission intervened. They persuaded the police to file charges, made sure the district attorney prosecuted, and found a pro bono lawyer for the victims.

In another case Persily encountered last year, prosecution turned out not to be the answer. He and other members of the commission talked separately to a swami at a Hindu temple that had been vandalized and to the neighborhood kids who committed the vandalism. Eventually the swami and the kids worked out an agreement — the perpetrators not only paid for the damage, but worked with Persily on an educational program against hate crimes, which they gave in their school.

➤ **Community education:** CUAV's educational efforts, aimed at prevention, target potential victims, potential attackers, and police. A gay and lesbian speakers bureau sends volunteers to high schools "to talk to the students about what it's like to be a gay man or lesbian," Lu said. CUAV members train SFPD officers in special all-day gay-sensitivity training sessions. And CUAV teaches and encourages potential victims to stand up for themselves and each other, by offering self-defense workshops and conducting campaigns like the current "thweet" promotion of whistleblowing hate-crime alerts.

— S.C. and J.T.

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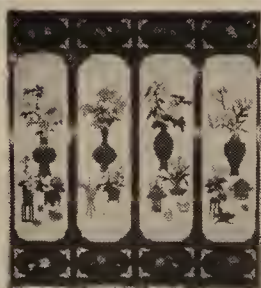
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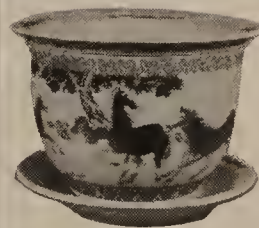
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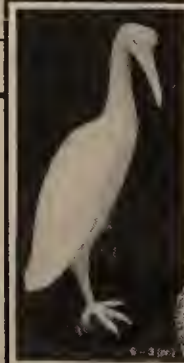


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GAY VOICES

Photographing Castro culture

Three who have captured the spirit

By Mike Hippler

IT IS THE SOFTEST of porn. A young man wearing clean white pants, sporting a Beach Boys haircut, and holding what looks like a knotted jump rope is standing in front of a white picket fence. Against the fence, his lover, shirtless, is waiting.

The title: "A man being whipped by his lover after brunch; Capitol Hill, Washington DC, April 1969" — "my first gay-related photograph," said Rink, the doyen of San Francisco gay male photographers.

Rink, who moved to San Francisco from Washington, D.C., that same year, is, like Robert Pruzan, Steve Savage, and a number of other gay photographers, a member of the generation that came of age at the same time as the gay movement itself: 1969 was the year of the Stonewall riots. Moving to San Francisco to take advantage of the city's famed reputation for tolerance, they were, with their cameras, in a unique position to document the emerging gay scene.

Neither Rink, Pruzan nor Savage had, in the beginning, any intention of preserving the images of the Castro culture for posterity. They took pictures simply because they enjoyed it. But preserve it they did, thus performing an invaluable service, not only for those who shared their photos when they first appeared, but also for those who discovered them later.

Rink's own history is a case in point. After taking informal shots in D.C. and New York, Rink accepted friends' advice to take his work seriously. He began with sensitive portraits of gay couples — like the one that appeared in *The Gay Liberation Book* in 1973. "It was a picture of a naked couple kissing in bed," Rink said, "very *After Dark* magazine. It was an example of one of my favorite themes, relationship enhancement. Unfortunately, back in the '70s, there was a very limited market for this kind of thing. If you wanted to make money, you had to take pictures of straight subjects." Unwilling to abandon his gay perspective, Rink turned toward political subjects. When he was pressed into service as a photographer for Harvey Milk's campaigns, Rink used Milk's camera store and exhibited his first show there. Eventually he was hired as the Bay Area Reporter staff photographer in 1979.

Unlike Rink, who studied at various schools in the Bay Area, Robert Pruzan did not study photography formally. His father gave him his first camera when he left for Paris at age 16 to study mime. Years later, his interest in photography "bloomed on its own."

Moving to San Francisco to teach mime in 1972, Pruzan began taking more and more pictures, partly because of the encouragement of a gay photography club that Rink helped establish in the early '70s. Once a month, Rink, Pruzan and others met for a potluck dinner followed by a slide show.

Through Rink and other contacts, Pruzan began publishing in various gay newspapers and magazines. At first, he covered mainly the South of Market scene for publications like the Bay Area Reporter and Drummer, but he still thought, he said, "in terms of art as opposed to reportage."

Despite his experience, Pruzan didn't take his work seriously until a woman who was the subject of one of his photographs suggested he do it professionally. He set up his own darkroom in 1974, and in 1977 his work began to pay for itself.

Several years after Rink and Pruzan began documenting gay San Francisco, Steve Savage appeared on the scene. He had always been interested in photography, but he hadn't done anything about it until he became faculty sponsor for the camera club at a Pennsylvania prep school in the late '60s.

Moving to Boston to study psychology in graduate school, he began taking portraits, first for free and then for money. He also contributed to the Gay Community News — "but I did that for fun," he said. "I don't remember making any money at it."

In 1977, abandoning academia and the East Coast, Savage moved to San Francisco and set himself up as a portrait photographer. He bought the necessary equipment and placed ads in the gay press.

"Unfortunately, due to the lack of interpersonal skills — which is 90 percent of it — I wasn't very good at first. So I took on part-time jobs, which I've always hated. Later, when the ads got too expensive, I traded the ads for work and thus began my career as a photojournalist."

THAT CAREER has had its ups and downs, not only for Savage, but for the others as well. For Rink, one of the chief benefits of photojournalism has been the opportunity to become heavily involved in politics. Rink attends a myriad of political events, not only because it is his job, but also because he is interested. From the beginning, he has considered himself a gay activist, and he consistently promotes the idea of "photography for social change."

Savage, on the other hand, enjoys the personal aspect of photography most of all. "For 10 years I went to

every demonstration, street fair, political meeting, you name it. Now that I don't have to deal with all that anymore, I can concentrate on my portraits instead. It's a relief. Nevertheless, I met a lot of interesting people that way, including some of the most gorgeous men in town."

Savage continued: "Sometimes I develop an intense emotional interchange with the subject. Usually it lasts only as long as the session, but while it lasts, I get fabulous pictures. It's almost like having great sex."

Pruzan is also interested in his interchange with the subject. One of his favorite models is designer Gilbert Baker.

"My work with Gilbert is memorable because Gilbert thinks about how much he can give to the photograph. I add my own viewpoint to that, and together we produce a statement which is often profound, like the picture *Image* magazine used for their gay pride issue last year."

More significant than the interchange between subject and photographer, however, is that between camera and moment.

"If there's anything that sets my work apart," Pruzan said, "it's that I try to seize things as they are, without putting myself in the picture. My most successful pictures are spontaneous, alive. I try to capture the occasional glance from one person to another, or something happening in the background."

"To do that, I use a phenomenal amount of film. If it moves, I shoot it. I'm a compulsive photographer, perhaps excessive. The result is a sort of marriage between the event and the reportage. When I achieve that, it's immensely satisfying."

DESPITE THESE advantages — the political involvement, the personal commitment and the artistic satisfaction — there are distinct drawbacks to gay photojournalism.

The main complaint is the difficulty of making a living.

"You can't make money as a gay photographer alone," Rink stated bluntly. "You have to take on other jobs, like portfolios, weddings, or studio work. Some people also do porn, but not me. I'm too white-bread for that."

As these photographers and the gay scene have matured together, new issues have arisen. "As our professional skills increased," Pruzan said, "publications found newer people who agreed to work more cheaply. There was no place to graduate [to]. We developed ourselves out of our jobs."

Savage, who, except for a few freelance assignments, basically abandoned newspaper work a few years ago, somewhat harshly described what he did before as "hack work" and said: "That wasn't really serious. It's what I had to do to establish myself."

Another problem was increased competition. Pruzan said that the gay photography club fell apart "when one or two faces appeared who wanted to challenge the old guard and grab the limelight for themselves. They threw unpleasant, unnecessary competition into the arena by stealing contacts and ruining shots. The cooperative spirit we had established was wrecked."

Finally, there was censorship. Rink blamed this on the increasingly conservative political and social cli-

mate of the '80s and '90s. "People are more on edge now," he said, "because of AIDS, career concerns, image problems, and the like. Most gay weeklies won't print pictures of weenies anymore, not even in the porn ads."

"That's too bad," Pruzan added, "for when the gay community buckles under to what the straight community thinks we should be — which is how I see it — that's a problem."

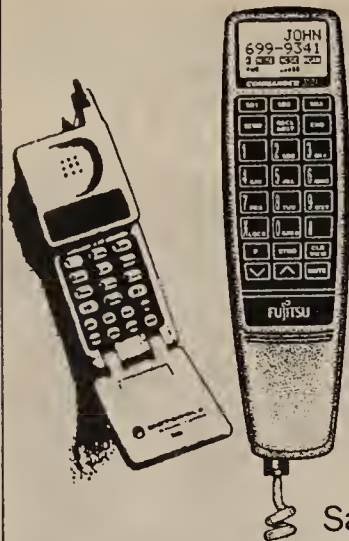
Despite these drawbacks, Rink, Pruzan and, to a lesser extent, Savage all feel the record they've helped to create as documentary pioneers of the movement is a valuable one. For the future, even if they don't have plans for their own work, they would willingly contribute to a gay photography archive.

Pruzan, who said he finds excitement in submitting a picture for publication "while it's still fresh" rather than in collecting or presenting his work later, said: "There's a gold mine of material out there that will be of benefit to someone someday. Piece by piece, we have built a body of work that is of terrific character and density."

"There really is a spirit in the community, and we captured some of that. I'd hate to see it all mold away in boxes stored in apartments like my own. If future generations could experience some of what we felt from the pictures we took, that would be payment enough. That would be all the satisfaction anyone would need." ■

Left: An example of Steve Savage's art portraits. Below: Gay Day Parade 1984 by Robert Pruzan, featuring International Mr. Leather and Joansie Blackfish.





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SALES

Hate crimes

continued from page 17

Plan (HVRP) that includes community education, stepped-up efforts to see that hate crimes are reported, aggressive legal action against attackers, and services to victims. To set up the program, the city hired Fred Persily, a consultant with an impressive track record in combating hate crimes in Contra Costa County.

The catch, as is so often the case, is money. Community groups cooperating to help create the program are reluctant to criticize it publicly, but privately activists question the city's commitment: Of the HVRP's two-year \$133,000 budget, the city is expected to provide only about \$13,000. The San Francisco Foundation has committed \$60,000, but that leaves another \$60,000 to be raised from other private funders, according to Persily.

Meanwhile, activists who did not want to be quoted by name pointed out that Persily "has had to serve as his own secretary at meetings" and that the HRC has assigned only one part-time staff person to help him. Deputy Mayor Claude Everhart, whose responsibilities include working with the HRC, did not return telephone inquiries about this issue.

But Persily noted that it is not uncommon for governments to start such projects without being able to fund them fully, since they haven't

been included in budget plans. "It is appropriate," he said, "for philanthropic sources to fund a project for the first couple of years and then the government to make a commitment of financial support." Persily said Mayor Art Agnos has pledged that the city will pay the full cost of the HVRP starting in 1993 — a date far on the other side of the next mayoral election.

The new Civil Rights Unit in the District Attorney's Office, created last year to prosecute hate crimes, raises similar questions about the city's commitment. One of the two lawyers assigned to the task, David Moon, told the Bay Guardian they have no investigator, secretary, or other support staff. Because the unit is not funded, they work on hate crimes while holding down other full-time assignments. Moon works on consumer fraud; his colleague, Ken Cady, on child-abuse cases.

Office Manager Bridgit Bane said the District Attorney's Office requested \$188,625 in the city budget last year to fund one lawyer, one investigator, and one clerical support staff person, but "none of that amount was funded, even though the Mayor's Office was sympathetic to the creation of a hate-crimes unit." Bane said the District Attorney's Office will put in the same request this year.

Peter Goldstein, the mayor's budget analyst, emphasized that the Mayor's Office strongly supports the idea of such a unit, but "it felt that the District Attorney's Office could support that effort through reorganization of its resources, just as the Police Department did [to create its Hate Violence Unit], which required no additional budget allocation."

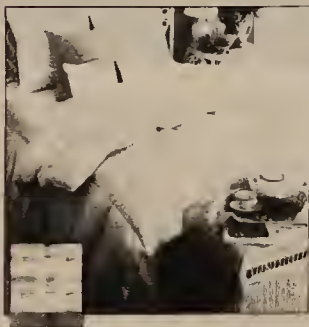
Goldstein pointed out that the District Attorney's Office should have time to devote to prosecuting hate crimes, since a federal court report showed a 25 percent decrease in San Francisco's overall arrest rate in the last half of 1990. Deputy Mayor Gayle Orr-Smith added, "The reality is that [District Attorney] Arlo Smith sets budget priorities in his office and the extent to which Smith prioritizes hate violence influences the mayor's funding."

Meanwhile, the Police Department's Hate Crimes Unit, started last November, is finding obstacles to its efforts to identify and charge suspected perpetrators. So far the unit has made only one arrest, said Bargione, who added, "The DA has been approached on several other cases, but there wasn't enough evidence." Other situations, she said, are better handled by civil action. "Now we have a civil injunction against an individual who has been harassing a family for five years."

In other cases, like window-smashing and graffiti, she pointed out, identifying the suspect is especially difficult, although she said the officers are talking to community groups trying to compile information on patterns of attack.

The police unit, the HRC Hate Violence Reduction Plan, and the District Attorney's Office Civil Rights Unit are all in the beginning stages. Activists who have been working for years to combat hate crimes say they are pleased the city has started to respond — but are waiting to see whether it will have the commitment to breathe life and strength into these beginnings.

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Gino Robair, Dave Barrett, and Myles Boisen of the Splatter Trio: From the wacky to the sublime.

SPONTANEOUS COMBUSTION

Improvised music, with influences ranging from free jazz to speed metal, is catching on locally through regular series at Bay Area venues

By Chris Norris

IN ONE of *Spinal Tap*'s more hilarious moments, the movie's heavy-lidded, heavy metal musicians decide to play a purely improvised set. Introducing their effort as "Jazz Odyssey," the band members proceed to "get back to their roots" via an extended, mind-numbing jam. As they aimlessly noodle over a moronic bass line, eyes glaze over and the stadium quickly empties.

For many people unfamiliar with free musical improvisation, just such an image of the genre springs to mind: self-indulgent musicians who can't play their instruments wanking incoherently on stage. To these folks, even such legitimizing critics' phrases as "brazen rejection of musical forms" and "courageous lack of conventional organization" sound suspiciously like high-minded excuses for a lack of discipline and instrumental ability.

To others, many of whom are enjoying the current renaissance of the form in the Bay Area, free improvisation can be the most exciting, diverse and challenging music around. And now, with the increasing popularity of several local improv-focused music series, the added organization of the new San Francisco-based Improvised Music Association, and the national momentum created by the New York City club the Knitting Factory, improvised music — which has for years been a vibrant but underappreciated force in the Bay Area — is emerging from the local underground.

Briefly, improvised music is any kind of music that is composed sponta-

neously — "written" on the spot by the musicians who are performing it. In free improvisation, notes, chord changes, and tempos are all unplanned, and the players allow immediate creative impulses and group communication to direct the music's development. With this lack of preset structure as its only criterion, the genre of improvised music is next-to-impossible to define.

Ranging in style from free jazz to industrial noise to speed metal, improvisers come from such a broad spectrum of viewpoints and musical approaches that sweeping praise of their work, some of which has a history of more than 30 years, makes as little sense as out-of-hand rejection. While some improvised sets are wildly exhilarating, others are boring — and to make matters even more confusing, the same players can turn in both types of performances, depending on the night.

Some improvisers use purely acoustic instruments, like saxophones and string basses, while others prefer electric drills, oil drums, or huge banks of computerized equipment. But what all of these musicians share, and what can make their work so exciting, is a love of spontaneity, a commitment to innovation and, of course, guts.

UNLIKE MOST jazz and rock soloists, who tend to recycle learned patterns over a fixed set of changes, free improvisers perform with little or nothing prearranged. The music is entirely dependent on the myriad details of the space and time in which the players perform. That's why it's so risky — and so much fun.

Witness the Splatter Trio and Pluto — two of the leading improv groups in the Bay Area. Having played separately with John Zorn, Anthony Braxton, and other "new music" pioneers, the Splatter Trio pools not only the dazzling musicianship of its members, but also influences ranging from Ornette Coleman to Jimi Hendrix to German polkas. So when, at a recent set, reeds player Dave Barrett, guitarist-bassist Myles Boisen, and drummer-percussionist Gino Robair began their excursion through "the full spectrum of the 20th century soundscape," the complex, intensely energetic, and spontaneous musical pieces that emerged ranged from the wacky to the sublime, often within minutes of each other. Crashing rock gave way to sweetly moaning blues, which in turn built to a driving samba, all within the scope of one set that will, of course, never be duplicated.

The same goes for Pluto, whose seven crazed instrumentalists play guitars, electric bass, keyboards, two drum sets, and wind instruments ranging from tenor sax to Indian snake-charming horns. As they fearlessly delve into group romps through funk, free jazz, and rock, Pluto has only a Sun Ra-inspired *joie de vivre*, sensitive listening, and five years of playing together to guide them. One night they began a song with a lone honking sax and developed it into a free-association survey of late Coltrane, Pere Ubu, Captain Beefheart, and Parliament Funkadelic, cavorting around the stage and bellowing like oracles receiving messages from outer space.

Much of the current rebirth of Bay Area improv stems from New York's

"Downtown" scene, which coalesced in the late '80s around the newly opened Knitting Factory. This Houston Street club was one of the first night spots to feature such ground-breaking improvisational acts as Zorn, Mark Ribot, and Elliot Sharp. As club-goers caught on, a thriving scene of adventurous musicians began to emerge from music colleges, galleries, and warehouses to quickly gain national attention.

Now, Bay Area audiences are discovering the talents of local improv musicians. Last November, at Sound Affects' Second Annual Improvised Music Festival, Oakland's Koncepts Kultural Gallery was host to three days of wild improvisational acts, ranging from Pluto's funky cacophony to the eerie atmospheric work of Eric Muhs to the driving speed metal of the Molecules. Treated to an incredibly diverse range of music — all of it produced by local groups — the audience showed tremendous enthusiasm, even to the hitherto unseen point of bunny-hopping around the room.

Although this mania was unusual, improvisers since then have been generating nearly equal levels of excitement performing in such local improvisational series as DNA Lounge's "The Knitting Factory Presents," the Lab's "100% Concentrated Music," "Music at New Langton Arts," Life on the Water's "Deep Listening," and especially Olive Oil's weekly "Improvised Music With Teeth," where players ranging from speed-metal groups like Cognitive Dissonance to the jazz-based Glenn Spearman Quartet have all performed with no charts, no program, and frequently inspired results.

(Olive Oil's series starts at 9 pm every Thursday; the others take place on a less regular basis, so call the venues for information on their next event.)

The series at Olive Oil's was organized by Cognitive Dissonance's guitarist Rick Rees, who books the shows with an eye toward players of "extreme improvised music." On Thursday nights, adventurous musicians have been meeting adventurous audiences at the China Basin club to stretch the boundaries of their work, often abandoning their regular material to perform more spontaneously. To both players and fans of improvised music, this organized chaos comes as tremendously good news.

"The Olive Oil's series is a really great thing for local improv," says Steve Horowitz, bassist for avant-funkist band President's Breakfast and organizer of the Improvised Music Association. "One of the things that makes the Knitting Factory so popular is the diversity of the acts they play. There you'll see funk, jazz, industrial, and other types of music represented weekly. Rick, with his booking at Olive Oil's, is hip to that diversity."

Rees also urges musicians to explore traditions outside their regular musical identities. "I'm not really trying to define improvised music," he asserts. "I just want to encourage the musicians to play more freely, even those who don't regularly improvise."

On various nights, the series has paired Glenn Spearman with President's Breakfast, Cognitive Dissonance with Sharkbait's improv wing Sharkmeat, and Tom Dill's solo trumpet and the Brian Eno-ish electronics of Big City Orchestra. The creative pairings of these very different groups reflect what many improvisers are reporting as a newfound unity in their community.

One of the most recent signs of this unity is the formation of the Improvised Music Association, which Horowitz organized last November in an effort to help foster a group identity similar to the "Downtown" scene in New York. Formerly called the Improvised Music Collective, the group meets regularly to share resources — like recording time and performance information — and publishes a bimonthly newsletter dedicated to the players and fans of improvised music.

IT MAY be difficult to see how one form of music can embrace musicians from such widely varied backgrounds, but improvised music is uniquely suited to the task. The term itself makes no reference to any particular musical style or genre, and most of the musicians who are drawn to the freedom of improv tend to fight the restrictions implicit in labels.

Jazz-influenced musicians like Glenn Spearman, the ROVA Saxophone Quartet, and the After the End of the World Coretet may draw deeply from the traditions of Ornette Coleman, Cecil Taylor, and the Art Ensemble of Chicago, but none of them consider their music to be jazz per se. Others, like Bob Ostertag, David Wessel and Scot Gresham-Lancaster, have the academic training and technological expertise of many 20th century composers but still choose improvisation as their primary mode of composition.

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(continued from previous page)

Needless to say, not too many of these local improvements have appeared on "America's Top 40." In fact, for even the most accessible museums in the metro crowd, times have been fairly tough since the '70s and early '80s, when venues like Woody Woodlawn's Fugate Palace in Berkeley, the Blue Dolphin Hall, and Howard Loeb's would book local and international performers on a regular basis, often making the house.

Although the genre's vitality ebbed in the mid-to-late '70s, the music was kept afloat. During the drought of public support, improvisers have been struggling and, recently following the wandering paths herein by Afro-jazz leaders like Cecil Taylor, 20th-century composers like John Cage, and rock innovators like Fred Fish — gradually managing to bring elements of these far-flung influences together.

That work has paid off. Groups like the Splinter Tree, Green, and the DCVA have grown. Quares and gradually gaining national acclaim as new leaders of the imprisoned music movement. And other lesser known groups are following suit by showing creativity and collaboration in their work that is unique to the local scene.

The *Splinter* Trio's Miles Bowen, whose extensive experience with international has included stints with First Fruit and John Zorn, reports an unusual level of self-determination in the work of local improvisers. "I've been involved in long-term music communities in London and New York. One of the things that's different about the Thai Asia is that a lot of groups that work together do a lot of rehearsing and have very specific ideas about the choices or decisions they're going to. We will go to each other's shows. It's a pretty highly knit community that's just into exploring, in only what they would."

A T A second drive off the show, Vincent Spanio's *1999* (Harcourt) is a quartet of comic satires, and two have been brought to audiences through a truly astonishing range of mediums. From pleasure domes and rickshaws to public television, *1999* is the kind of reverse of *Cinema's* portability he would work. On another night, the intellectual group *1999* by Simon and Schuster, *1999* (Harcourt) and *1999* (Harcourt) are a series of stories, including an entirely different moral landscape, building to *1999* and *1999* with driving Afro rhythms and *1999* (Harcourt) with a *1999* of *1999*.

Although these two groups represent nearly 95 percent of the improvement in farmland experience since Clearwater, a time when Cecil Taylor collaborated, has been playing for nearly 30 years, the Lantieri Syncretists have been together for a few hundred. They both prove that, despite its seemingly modest, recent improvement

music tends to aim well below the neckline. Local improvisers of all types approach their music with such intensity — using honks, guttural wails, and primal screams — that almost anyone can relate to it.

Thus emotional directness suggests the underlying nature of improvised music. Even if it employs only electric saws and jackhammers, it is by its very nature a uniquely organic form. More often than not, the musician recognizes this.

"There's a certain quality to improvisation," explains Spearman, "that makes it a process of internal improvement. It's about tapping into the strengths of an instrument, a chord or a scale, and finding a new potency and way. To me, that whole quest comes from a larger goal of making your life better."

At a time when so much of today's music seems to gloss over or mask the imperfections and blemishes that make each player unique, many people are looking for a music that actually celebrates these differences. Steve Horowitz is one of these. "To me," he says, "improvised music is like a sort of forgotten humanism. In this age of media saturation, where everything we see is completely slick, lip-synched and totally prepackaged, it's such a shock to see people play music with rough edges.

"So, naturally, some of the people who are fed up with the majority of the music out there will be drawn to it. At the Jive Z100 show last December, I saw a lot of 18-year-olds who seemed really into the music. There must be something important about me (smiles)."

Rock & Roll, punk and heavy metal. Meanwhile, see the energy and intensity of spontaneous expression as a perfect antidote to the mind-numbing vapidness of most pop music. "I think it's really important for the music to be live," he says. "America is growing up listening to pre-recorded MTV bands made up of male models. Bands doing improvised music are interactive in a way that most mainstream rock isn't. It's not just between band members, but between the band and the audience. If you do a performance and you're concerned about playing everything perfectly, you miss at least the energy and emotion."

"I'd rather play an old audience where half of them scream 'fuck you' than to a perfect audience that doesn't respond. In fact, I love it when people scream—I just scream back."

Canadian-born Lyle Liles, a frequent performer for *Spectrum*, offers a fast, chronological explanation for the value of improvisation — and for its difficulty in giving musicians approval. “The kind of music,” says Liles, “defies the European frame of mind. Most people in America expect everything to be strictly divided, and ruled by logic. But here we’re like that. That’s why improvisation isn’t just a style of music. It’s also a way of life.”

Perhaps in these days of the New World Order and "small wars," a music that recognizes the power and range of existence is finding a renewed appeal. "When world events get to this level," Spearman adds, "people want to hear an art form that has a beauty and a fierceness that reflect what's going on — the pain, the struggle — a music that's not just a fantasy, one connected to the real world. If you can appreciate this music, there's something tremendously cathartic about it."

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Once again, the tax season weighs heavy upon our backs. But there is relief for those who need it — San Francisco has dozens of locations that offer free tax help. Don't let the following list deceive you, however; the deadline's closing in, and available spaces are rapidly disappearing at most locations. Sponsors advise calling immediately to reserve one of the few remaining slots or showing up early for the drop-in sessions.

All the places listed offer services through the week of April 15. Where indicated, the services are restricted to senior citizens, low-income families, students, the disabled, or people with AIDS. All services are offered in English, though some also provide services in other languages; call to confirm.

Many of the people staffing these organizations are volunteers, and some, such as the volunteers for the American Association of Retired Persons, have been trained by the IRS. Some, such as a number of volunteers for Tax-Aid, are also attorneys and accountants.

Taxpayers can ease volunteers' jobs, facilitate efficient tax help, and prevent return trips by bringing along this year's tax booklet, past income tax returns, 1990 wage and interest information, proof of age, Social Security numbers for yourself and your dependents, your landlord's name, address and telephone number (for renter's credit), 1099 interest and dividend forms, receipts for deductible items, and any state or federal tax forms you have received in the mail. Tax forms can be found at most post offices, public libraries, banks, savings and loans, the State Franchise Tax Board, or the San Francisco Federal Building.

The Internal Revenue Service has produced a series of VHS videos, *Preparing Your 1990 Tax Forms*, available soon at the San Francisco Public Library. For more information, call the library's video department at 557-4515. These tapes offer assistance in filling out a variety of IRS forms. If you want to speak with the IRS itself, you can reach them weekdays, 8 am-6 pm, at (800) 829-1040.

There are also state-sponsored assistance programs. The State Franchise Tax Board operates an automated service known as FAST (Fast Answers about State Taxes), which is a toll-free line providing short answers to many questions about state income taxes. To use the service, you'll need your tax booklet ready to key in information codes. The service is available Mon.-Sat., 6 am-10 pm, by calling (800) 338-0505 from a touch-tone phone or (800) 852-5711 from a rotary phone.

If you are considering withholding all or part of your taxes for political or moral reasons, the Northern California Tax Resistance office can help. Staffers here conduct workshops discussing methods and possible ramifications of tax resistance. Workshops are offered in San Francisco on March 14 and 24 and in Berkeley on March 23 and April 6. Pre-registration is necessary; call 843-9877 to reserve a space.

Unless otherwise noted, all locations require that appointments be made in advance by telephone. The following list covers free tax help in San Francisco only. East Bay and Marin locations will be listed next week.

Aquatic Park Senior Center For seniors. Tues., 9:30 am-1 pm. 890 Beach, 775-1866.

Bayview-Hunters Point Senior Center For seniors. 1706 Yosemite, 822-1444.

Chinese Consolidated Benevolent Society For seniors and low-income

families. Appointments on a first-come, first-served basis during business hours only. Tues. and Thurs., 10:30 am-2:30 pm. 843 Stockton, 982-6000.

Chinese Newcomers Service Center For low-income families (single, annual income not over \$12,000; couples, annual income not over \$21,000). Mandarin and Cantonese. Appointments by phone or in person. Sat., 9 am-2:30 pm. 777 Stockton, Ste. 104, 421-0943.

Diamond Senior Center For seniors. Thurs., 9 am-noon. 117 Diamond, 863-3507.

Downtown Senior Center For seniors. Wed., 9 am-noon. 481 O'Farrell, 771-7950.

Golden Gate Park Senior Center For seniors. Mon., 10 am-2 pm. 6101 Fulton, 666-7015.

Haight Ashbury Senior Center For seniors and disabled. Spanish. Mon., 9 am-noon. 1350 Waller, 621-1112.

La Raza Information Center For the general public. Spanish. Sat., 10 am-2 pm. 2588 Mission, Rm. 212, 826-5855.

Mission YMCA For seniors: Wed., 9 am-noon. For low-income families (annual income less than \$18,000): Tues., 6-8 pm. 4080 Mission, 586-6900.

Montefiore Senior Center For seniors. Mon., 9 am-noon. 3200 California, 346-6040.

Noriega Senior Services Center For seniors. Mon.-Tues., 9 am-noon. 1819 43rd Ave., 665-6844.

Ortega Branch Library For seniors. Tues., 10 am-2 pm. 3233 Ortega, 753-7120.

Retired Senior Volunteer Program For seniors. Wed. and Fri., noon-3 pm. 1125 Quintara, 731-3335.

Richmond YMCA For seniors. Thurs., 9:30 am-12:30 pm. 360 18th Ave., 668-2060.

St. Francis Meal Service For seniors. Mon., 9 am-noon. Post and Mason (basement), 392-7466.

Self Help for the Elderly For seniors; rental-credit assistance only. Mandarin and Cantonese. Appointments on a first-come, first-served basis during business hours only. Mon.-Fri., 8:45 am-12:30 pm and 1:30-3 pm. 445 Grant (basement), 982-9171.

Spring Garden For seniors (excluding the self-employed). Wed., 9:45 am-1 pm. 300 Lake, 751-6510.

Stonestown YMCA For seniors. Tues.-Wed., 1-5 pm. 333 Eucalyptus, 759-9622.

Tax-Aid A number of locations provide help for seniors and people with annual incomes of less than \$18,000. The information line is 434-5533, but no tax advice is given over the phone. Chinatown Recreation Center, Washington and Mason: Wed.-Thurs., 6:30-8:30 pm. Glide Memorial Church, 330 Ellis, Rm. 101: Wed.-Thurs., 6:30-8:30 pm. Hamilton Recreation Center, Geary and Steiner: Mon., 5:30-7:30 pm. Mission Community College, 106 Bartlett: Thurs., 7-9 pm. Mission YMCA, 4080 Mission: Tues., 6-8 pm. Potrero Hill Neighborhood House, 953 De Haro: Mon., 6-8 pm. San Francisco Boys and Girls Club, 1950 Page: Tues., 6-8 pm.

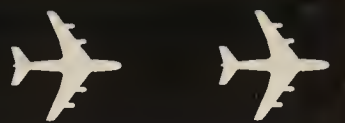
Tax-Aid For low-income people with AIDS; by appointment at the AIDS Foundation. Thurs., 6-8 pm. 25 Van Ness, Rm. 330, 864-5855.

Telegraph Hill Neighborhood Center Mandarin and Cantonese. Call for appointment during business hours only. Mon.-Fri., 9 am-1 pm. 660 Lombard, 421-6443.

30th Street Senior Center For seniors. Sat., 10 am-2 pm. 225 30th St., 3rd fl., 550-2225. (3/13/91)

— Mark Gallegos

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GUARDIAN PHOTO BY LORI EANES

Ready to 'needle': Jim Stegenger, acupuncturist and instructor at the San Francisco College of Acupuncture.

OLDER BUT WISER

Unsatisfied with their current jobs, people of all ages are going back to school to train for a new career

By Miriam Wolf

I DECIDED to have my midlife crisis early," Seth told me. At 29, he chucked his law career and is now a graduate student at Mills College, studying elementary education. Seth is student-teaching a fourth-grade class in the Oakland Public School District and will graduate this year. "After working with lawyers, children are such a breath of fresh air," he says.

Seth isn't the only one hitting the books after spending time in a career. Helen Johnson, who coordinates the

4-1/2-year-old reentry program at UC Berkeley, has seen the number of participants grow from a handful to more than 600 a year. According to Ann Sparks, program director for Alumnae Resources, a nonprofit career development organization, U.S. government statistics indicate that the average person will change careers from three to five times in his or her life and hold 10 different jobs.

Sparks attributes this to several factors: We live longer than previous generations, we're more educated, and we move. Often too, she says, we're influenced by other people (parents, spouses) in our lives and

make the wrong choice in a first career. But above all, we change.

Sometimes changing careers is not a choice that comes totally from within: In a shaky economic climate, career retraining can be a necessity for those laid off from their jobs, and technology can sometimes make a viable career choice obsolete. When a job ends, some people make a transition into a related field, but others decide to start from scratch and go back to school.

Some reentering students are women who are going back to college after raising children. Others are seeking a career that is more secure or lucrative. Still others are finding that

the career they trained for isn't quite what they wanted.

Seth and others like him point the way to what some see as a new trend for the '90s: Trading a high-paying career for one in the public sector. Lulann McGriff, academic counselor at San Francisco's City College, says that she is seeing more students looking to give something back to their community.

"I went into law school wanting to do public-interest law," Seth remembers. But when he graduated, he found it was difficult to find that kind of work without experience. "Then you have two choices," he said. "Either you find an internship, or you get a job with a [private] firm to get experience." Seth chose the latter route, but found that, by the time he had gained experience in the private sector, he was burnt out on law. "You get so you hate the sight of law books so much that it doesn't matter if you're working for the last lion in Africa or the worst corporate scumbag."

WHATEVER their reason for going back to school, sometimes returning students need a little extra support, so many schools, like UC Berkeley, are setting up programs to provide it. Berkeley's reentry program has a strong focus on providing students with academic tools: It runs writing workshops, graduate-school workshops, and career-planning and placement workshops, as well as a tutorial program.

Johnson says the heart of the program is its focus on drawing on students' strengths and sharing them. To that end, the program brings continuing students in to help the new students. "It's important to work together. We all have these different cultural experiences, and it's important to learn from them and see what we can give each other."

This sharing can be important to reentering students, who often feel isolated in a sea of 18-year-olds. The median age of those in the reentry program is 30. "I wondered if I was the only person doing this," says Russell Sommers, a student in the reentry program. Sommers, 33, was a professional actor for nine years before he decided to go back to school. He plans to enter law school next year. "I needed to be around people who were doing what I was doing," he says, explaining why he sought out the reentry program. "I had nightmares of younger students waving to me across the campus and yelling, 'Hi, grandpa!'"

Sommers says there are advantages to being a returning student. Many, for example, find they are more focused and centered than they were when they were in school earlier. "I feel privileged to be in an environment where all you have to do is learn," he says.

Johnson agrees. She adds that returning students do very well academically and often have a better sense of what they want than 18-year-olds. Johnson should know: She herself returned to college in 1977 after 20 years of raising children. "I was scared," she says. "It was a giant step." City College's McGriff also shares with many of the students she counsels the experience of having been a returning student.

Although the students at City Col-

LEARNING TO HEAL

LEAVING THE Market Street Safeway, I've often pondered the banner, draped on a building across the street, that suggests a "Career in Medicine." The career it's talking about, however, isn't that of dentist or physician, but that of acupuncturist. As well as granting a master's degree in Oriental medicine, the San Francisco College of Acupuncture prepares its students to take the state and national exams to become certified acupuncturists.

The school's curriculum combines Western and Eastern knowledge. For example, required classes include biochemistry and general anatomy, as well as acupuncture technique and herbal medicine. As Roger Stevens, chief executive officer of the college, pointed out: "Although the emphasis is on traditional Oriental medicine, in order to function, an acupuncturist needs to know when you can't treat it, when hospitalization is needed."

Students are taught through lectures and classes and work in the college's clinic. There are three levels of participation in the clinic, Winifred Montgomery, office manager, explained. At the first level, students simply observe a doctor treating patients. After sufficient class time, students are able to actually "needle" under a doctor's supervision. At the highest level, students work more or less independently, using the doctors primarily as a resource.

Acupuncture is still considered an "alternative" method of healing, and the students who are drawn to practice it are, according to Stevens, "nonconformist and individualistic." Most of the students at the college have pursued some other path before deciding to study acupuncture. "Almost all our students have had, if not careers, significant other job experiences," said Montgomery. As she pointed out, "It's something you have to discover; they don't tell you in high school, 'Well, you can be a hairdresser or you can be an acupuncturist.'"

Both Stevens and Montgomery said students at the college are seeking something in addition to a profitable job skill; they are also motivated and fulfilled by healing. "It's still an art, not a science," said Stevens. "You are the instrument of healing."

The school requires some college courses as prerequisites, and 151 units at the school itself in order to graduate. Most students attend part-time, and Sherwin Won, assistant dean of the college, says the time it takes to graduate varies, because some students are able to transfer units for a lot of the Western science and medicine courses. The tuition for the entire program is almost \$17,000, said Won. Financial aid, including federal grants and student loans, is available.

— Nanina Takla

continued page 74

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ANOTHER GREEN WORLD

Some St. Patrick's Day celebrations serve up a little culture with the green beer

By Stephanie Moore

ST. PATRICK'S Day is a well-toasted holiday for the Irish and non-Irish alike, but it is certainly due to the large Irish community in the Bay Area that St. Pat's Day activities here also celebrate a good bit of Irish culture. According to Irish Vice Consul Michael Forbes, Californians of Irish origin now number about 4 million, with the first Irish having arrived with the Gold Rush of the 1840s. Forbes said that San Francisco is considered one of the four Irish cities in the United States. So whether you enjoy Irish bagpipes and step dancers, corned beef and cabbage, or think of St. Pat's Day strictly in terms of revelry, the Bay Area provides a number of options. Activities abound not only for St. Patrick's Day itself (Sunday, March 17), but also for the week leading up to the celebration of Ireland's patron saint.

On Friday, March 15, up goes the green, white and orange Irish flag at San Francisco City Hall. The traditional **flag-raising ceremony** is at 10 am in Room 200. Call 554-6143 for more information.

The trio **Golden Bough** presents a concert of traditional Celtic music at 8 pm on March 16 at the Mt. Diablo Unitarian Church, 55 Eckley Ln., Walnut Creek. Tickets are \$9, and it's sponsored by the Musician's Coffee House (229-2710). The traditional **St. Patrick's Day parade** takes place on the actual day this year, beginning at 12:30 pm on 2nd St. and Market in San Francisco. The parade moves up Market to the reviewing stand at City Hall (McAllister and

Polk), at around 4 pm.

After the parade, the United Irish Cultural Center (2700 45th Ave., SF, 661-2700) offers a **corned beef and cabbage buffet** for \$7. Continuous live music begins downstairs in the bar, with **Jerry and Clair** from 3 to 7 pm and **Irish Connection** from 8 pm to midnight. It's going to be packed, the promoters warn, so come early. On March 15, the center also puts on a dinner-dance; cocktails are at 7 pm, dinner at 8 pm. **Noel Henry and his Irish Show Band** provide music for dancing at 10 pm. \$25 with dinner; \$10 dance only.

For those who are unattached to the traditional celebrations, **Colossus** (1015 Folsom, SF, 431-2697), the Folsom Street men's dance club, holds its Second Annual St. Patrick's Day Extravaganza on March 17. The same day, up the street at the Oasis (11th St. and Folsom, SF, 621-8119), is the St. Patty's Day Grunge Fest. Doors open at 8 pm, and the show features the **Smokin' Rhythm Prawns, Colorfast**, and **Dracula Milktoast**. "Wear green and be obscene," the flier says. Admission is \$4.

The Golden Gate Democratic League (535 39th Ave., SF) holds its 15th annual St. Patrick's Day party with buffet and no-host bar March 15, 6-10 pm. Live Irish music's provided by **Mike Billo**. Call Patty Moran at 861-2378 (evenings) for more information.

Children are certainly not left out of the fun. On March 15, the San Francisco Zoo hosts the **St. Patrick's Day Tea Tour**, starting at 2:30 pm. Passengers tour the zoo on the Zebra Zephyr train and get a

close-up view of the animals and their keepers. The tour finishes with green tea and scones at the zoo's cafe above the bear grotto. Participants should meet at the zoo's south gate, Skyline and Herbst, SF. \$8 members; \$12 nonmembers. Space is limited, so call 753-7080 for reservations.

The Ark Toys, Books and Crafts (2986 Washington, SF, 673-2529) hosts a day of **Irish storytelling** with local actress **Anne Galjour** at noon on Saturday, March 16. Children can also grab their snails (a limited number are available from event organizers) and head for the **St. Patty's Day Snail Race** on March 15 at the Lincoln Square Recreation Center (250 10th St., Oakl., 893-2497). Registration is at 2:45 pm; the race begins at 3:15 pm. Adults can also participate, but the organizers say they're worried because adults are apt to cheat.

If you like the music but not the crowds, KPFA (94.1 FM) offers **Irish music, poetry, drama, and political commentary** from 4 to 11 pm on St. Patrick's Day. Call 848-6767 for information.

If you're planning on hitting the Irish eating and drinking establishments on St. Patrick's Day — and don't already have your favorite — the list below offers you some choices. Some even include live music. There's no cover charge except where noted.

San Francisco Abbey Tavern Corned beef, cabbage, and green Guinness. 9 am-2

continued next page

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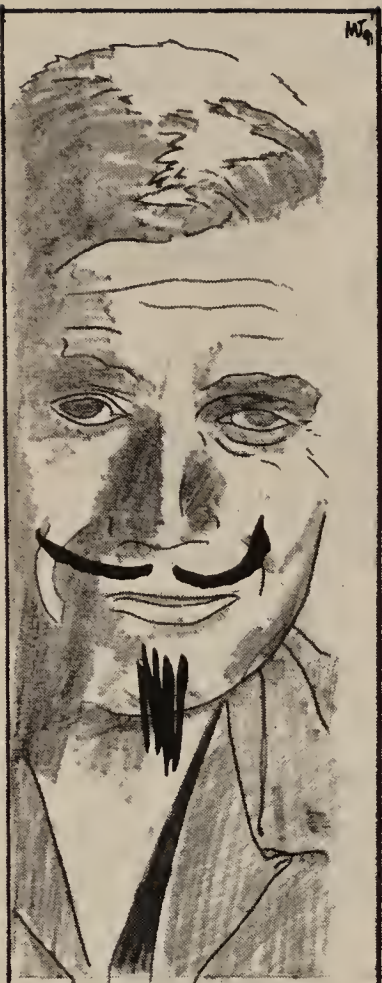
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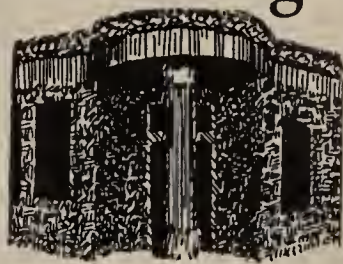
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ST. PATRICK'S

continued from previous page

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4037 24th St., 648-3256.

Covered Wagon Live music featur-
ing the Wannabe Texans and the Lug-
gnutts. \$3-\$5. Doors at 9 pm. 917 Fol-
som, 974-1585.

Daniel O'Connell Formerly
Decatur Street, this bar features a tra-
ditional Irish brunch beginning at
noon, corned beef sandwiches at 5
pm, and live Irish music all evening.
Same lineup the day before, as well.
441 Clement, 221-9538.

Dovre Club Festivities all weekend
with plenty of corned beef and cab-
bage. Opens at noon Friday with live
Irish music and the Patricia Kennelly
dancers stopping by. Live Irish music
starts again Saturday at 4 pm and
Sunday at 5 pm. 3541 18th St., 552-
0074.

Flanahan's Pub Taped Irish music
(and baseball songs!), corned beef
and cabbage. 4 pm-2 am. 3805 Norie-
ga, 665-2424.

Great American Music Hall The
Irish band De Dannon plays tradi-
tional Irish music. \$15. 8 pm. 859
O'Farrell, 885-0750.

Harry Harrington's Pub Irish step
dancer, bagpipes, and live music. 1
pm-midnight. 460 Larkin, 775-1150.

Houlihan's Old Place Brunch is
from 9 am to 2 pm with traditional
Irish food. \$8.95. After that, the regu-
lar fare is served until midnight, and
the DJ spins until 2 am. 2800 Leaven-
worth, 775-7523.

Ireland's 32 Free corned beef sand-
wiches all day (opens 10 am), Irish
videos and music until 7 pm, and Lu
Lu and the Atomic Monsters perform
9 pm-2 am. 3920 Geary, 386-6173.

Lefty O'Douls "Extra food, extra
booze, and extra bartenders" is what
they told us. 333 Geary, 982-9800.

Little Shamrock Opens at 2 pm,
with traditional Irish food served 7
pm-2 am. 807 Lincoln, 661-0060.

Molloy's Warm up for St. Pat's Day
on Saturday with the Michael Mee-
han comedy show, 9-11 pm. \$7. On
Sunday there's Irish step dancing and
Irish music featuring Charlie McCar-
thy on the accordion, 3-7 pm. The
bar's then open until 2 am. 1655 Mis-
sion Rd., Colma, 755-1580.

O'Greenberg's Pub Corned beef
and bagels starting at 1 pm. 1600
Dolores, 550-9192.

Pat O'Shea's Mad Hatter The St.
Patrick's Day party benefits Special
Olympics. Balloons, hats, raffle (\$1)
for trip to Mazatlan, and other prizes
abound. The pub serves 1,000 pounds
of corned beef and potato salad ("peo-
ple slip on cabbage"). Pat O'Shea's
opens at 9 pm and live music begins
at noon: pipers from 3 to 5 pm, Stu
Blank and his Nasty Habits from 5
pm to midnight. The manager advises
that after this celebration, a cab is the
best way home. 3848 Geary, 752-
3148.

Penny Farthing Pub Corned beef,
cabbage, and the regular fare. 11 am-
2 pm. 679 Sutter, 771-5155.

The Plough and Stars Traditional
Irish music from 3 pm to 2 am featur-
ing the Shamus Egan Band. Expect
Irish dancers to make an appearance
as well. 116 Clement, 751-1122.

Rocky Sullivan's Traditional Irish

music with Tony Davis from 3 to 7
pm, then Hank Mellinger in the front
and the Boobs in the back from 7 pm
to 2 am. The pub serves bacon and
cabbage sandwiches all day (\$3.75).
4737 Geary, 386-0909.

Royal Exchange Friday is the big
day here when the crowds cover
Front Street in the late afternoon.
Opens 11 am, serving corned beef and
cabbage. Tempest plays from 4 pm to
7:30 pm. Regular fare and regular
hours (opens 11 am) on both Saturday
and Sunday. 301 Sacramento, 956-
1710.

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Schroeder's Cafe This pub is
ready on Friday for Front Street's
pre-St. Pat's party, with 1,500 pounds
of corned beef and cabbage. 240
Front, 421-4778.

Shannon Arms Live Irish music
and Irish dancers stopping by after the
parade. 915 Taraval, 665-1223.

East Bay

Brennan's Corned beef and cab-
bage. 11 am-3 pm. 720 University,
Berk., 841-0960.

Crogan's Continuous Irish music,
traditional Irish food, bagpipers, and
appearances by the McBride Irish
Dancers on the 15th and 16th. The All
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16 is Family Day, complete with a
raffle for 25 prizes to benefit United
Cerebral Palsy. Friday, 11:30 am-9
pm; Saturday, noon-6 pm. 500 12th
St. (inside City Square), Oakl., 464-
3698.

Kerry's House Corned beef and
cabbage. Lunch: 11:30 am-2:30 pm;
dinner: 5-10 pm. Bar open 6 am-2 am.
4092 Piedmont, Oakl., 652-4032.

McGee's Corned beef and cabbage
dinners and sandwiches, 11 am-10
pm. Doors close at 2 am. 1645 Park,
Alameda, 522-3470.

McNally's Irish Pub Specials on
imported beer and Irish coffees at
both locations. Corned beef sand-
wiches starting at 4 pm, with Irish
pipers stopping by after the parade.
10 am-2 am. 5352 College, Oakl.,
654-9463; 4355 13th St., Oakl., 893-
9825.

Starry Plough Opens at 2 pm with
corned beef and cabbage all afternoon
and evening. Irish dance troupe stops
by between 5 and 7 pm. Irish music
and dancing with the Michael Black
Band, 8 pm-1 am. 3101 Shattuck,
Berk., 841-2082.

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rations, Irish beer, and Irish music all
weekend. Music begins at 9:30 pm.
Friday, Tempest; Saturday, Tommy
O'Rox and Kevin O'Russell; Sunday,
Phoenix. There's also corned beef,
cabbage, and potatoes starting at 2 pm
Sunday until it runs out. 711 4th St.,
San Rafael, 454-4044.

Houlihan's Old Place Enjoy an
Irish-style breakfast from 8 to 10 am.
660 Bridgeway, Sausalito, 332-8512.

Mayflower Piano-led Irish music
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lasting "until people get tired of
singing," we're told. There's also
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Rafael, 456-1011.

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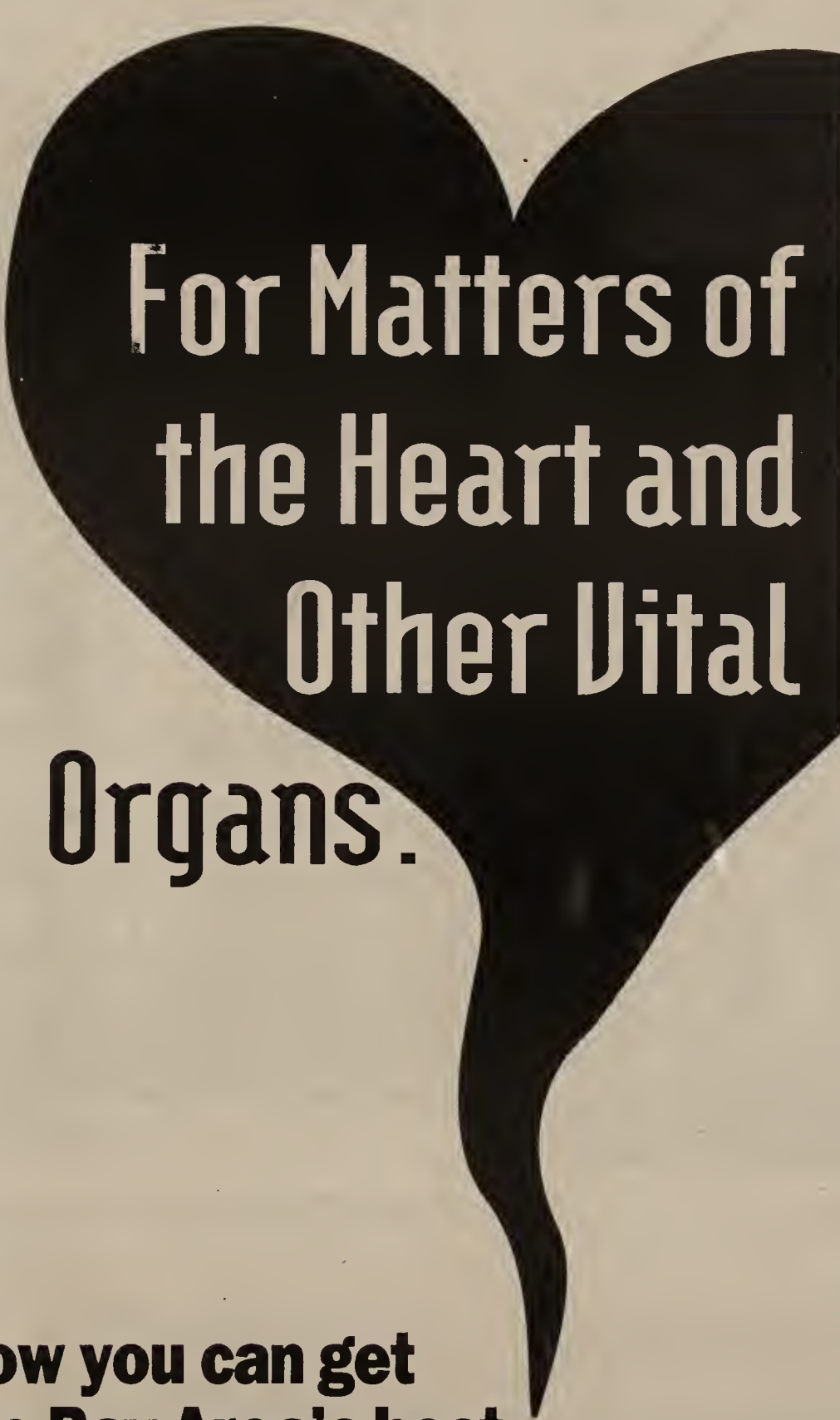
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Isadora Alman, M.A., is a licensed California Relationship Counselor practicing in San Francisco. An author, lecturer and Board Certified Sex Therapist, Isadora is also a diplomate of the American Board of Sexology. Her advice columns appear weekly in the San Francisco Bay Guardian and the East Bay Guardian.

ASK ISADORA

WAS IT GOOD FOR ME?

By Isadora Alman

Q: I have a question concerning orgasm. That is, I'm not sure I've ever had one, although I always have a great time during sex and a wonderful after-sex glow. But I haven't experienced a single explosive moment. How do I capture that elusive "O"? Also, during sex the soles of my feet get very hot and tingly. Is this common?

A: There need not be an explosion. Orgasms are as varied as sneezes: Some people's "braaa-hoo" can be heard on the next block, others' "kitch kitches" sound like the hiccups of newborn kittens. So it goes with orgasms — two common criteria

*Most women you
have sex with
seem clumsy
because they have
had no experience
with your cock
and you have had
so much.*

for which are a feeling of relaxation afterward and a series (from two on up) of genital muscular contractions, which you didn't mention. If you are a female (not knowing if you've experienced orgasm being far more common among women), insert a finger inside your vagina next time you are sexual (most easily with yourself) to see if you can identify something that feels like that. The heat and tingles you mention are part of a sex flush which is a common indicator of a preorgasmic, high-arousal state. Were you, or someone else, to look, I think you would see a visible rash-like reddening there and perhaps on other parts of your body too.

I recommend browsing through some sex texts. Crooks and Bauer's *Our Sexuality*, and Strong and DeVault's *Understanding Our Sexuality* are two good ones. Reading about a variety of orgasmic experiences might help you recognize your own.

Q: Is there any way, short of surgery, for a man to make his ass tighter? I love anal sex, but I'm afraid that after 10 years of taking it from my larger-than-average-sized lover I am no longer as tight as I once was. I'm afraid this is causing him to lose interest in that area. Lately he's evidenced a much higher-than-usual interest in getting sucked off.

A: I must tell you that I have a consultant on matters physiological whose educational background includes far more study of anatomy than my own. I often sit down with him with a pile of letters on my lap — learning and discussing. Quickly getting to the seat of the matter with your letter, I asked, "Way to get an asshole tight?" to which he responded, "Ply him with liquor."

Now, to accomplish what you want, there are Kegel exercises, basically a set of discrete tightenings and flutterings of the muscles located by starting and stopping the stream of urine in both women and men. Look up Kegels in most sexuality texts for a complete description of how to do these. Please be aware that people's tastes do change and they seek variety for its own sake rather than any implied inadequacy of what has become habitual. Are you willing to risk a discussion with your lover which might begin: "I notice you wanting more oral sex than anal these days. Do you want to discuss it?"

Q: I am curious as to why it is that most of the women I have had sex with are so clumsy when it comes to masturbation. Invariably their first response is to make a tight fist around my cock and pump away as if drilling for oil. I always explain that masturbation, at least for uncircumcised guys, as I am, is done with thumb and fingertips which push the foreskin back and forth and brush lightly over the extra-sensitive region on the underside of the head. As a previous reader reported, for a big finish, press up at the base of the balls just before ejaculation. Since I've never seen a man masturbate, maybe I'm wrong about how most men do it. Is the fist method the norm, so far as you know?

A: It is fairly common, but that's neither here nor there. Everyone has his (and her) preferred method of being touched. Most women you have sex with seem clumsy because they have had no experience with your cock and you have had so much. To avoid disappointment in the future, you could hand copies of this column to prospective partners so that they will know in advance how to please you. Or you could remind yourself that part of the pleasure of a new partner is just this sort of mutual discovery. Rather than being annoyed at a particular woman's ineptitude, see if you can get into the fun of the show-and-tell process. ■

Relationship counselor Isadora Alman, MA, MFCC, conducts her private practice in San Francisco. Readers' questions for this regular column can be sent to her c/o Bay Guardian, 520 Hampshire, SF 94110.

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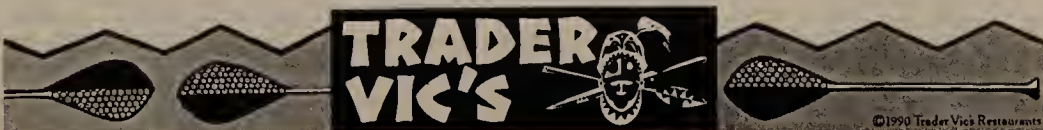


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DINING



Rosmarino's chef Arnold Rossman serves pan-roasted salmon with panache.

SERENDIPITY ON SACRAMENTO STREET

Newly opened Rosmarino features delicious Mediterranean food,
a relaxing atmosphere, and friendly service

By Janet Hazen

ONE OF the joys of eating out is being waited on and pampered. Of course, not having to cook is another treat, and having two or three favorite places from which to choose on any given night is definitely a plus. In my mind, even more important than these things is finding a chef whose palate you can not only relate to and appreciate, but trust. Knowing that you can walk into a given restaurant for any meal and that you'll respond favorably to the food — regardless of what the ingredients are or how it might be prepared — can be a real comfort.

Chef Arnold Rossman is not only a talented and enthusiastic chef, but also one whom I really trust. And apparently I'm not the only one who feels this way, since his new Laurel Heights restaurant, Rosmarino, has been packed since opening day.

I enjoyed Rossman's whimsical, playful and flavorful food at Julie's Supper Club and found the menu challenging and interesting. Rossman seems more focused now and, in my opinion, presents a more straightforward menu using basic ingredients. He's created a wonderfully simple, but very appealing country French-Mediterranean menu for this handsome little restaurant.

We began our meal at Rosmarino with a grand antipasto platter (\$8), which clearly is one of the best deals

in the city. Velvety eggplant laced with fresh mint, perfectly cooked red beets, grilled radicchio, fennel and roasted peppers with fresh basil, thinly sliced salami, smoked mozzarella, sweet/sour pearl onions, marinated and pleasantly tart mushrooms, baby green beans, asparagus, and a savory mixture of herb-scented salmon were accompanied by plump oil-cured olives and slender breadsticks. This flawless offering of so many compatible and distinct flavors, textures, ingredients and colors was just sensational. I hope this item stays on the menu forever.

A wild mushroom tart (\$7), made with a thin, buttery, heavenly crust and a finely chopped and intensely flavored mixture of mushrooms, was enriched with bits of melted Gruyère cheese. The dish was served with a petite salad of mixed baby greens.

Striped bass (\$15) was lean, tender and moist. The fish was served in a light broth with new potatoes, julienne red peppers, fennel, and tangerines. We enjoyed a lovely, crisp, and slightly fruity Moli, Di Majo Norante (\$17), with our dinner, and I would certainly choose this Italian white wine for future meals.

A bright combination of mixed greens dressed in a light and balanced champagne vinaigrette (\$5) turned out to be one of the better salads I have had in a restaurant. Rustic bread from Grace Baking, served with a fruity olive oil (upon request), complements all the food on this tempting menu.

Slow-braised lamb stew (\$14), served on a bed of creamy polenta and garnished with glazed vegetables, including zucchini, carrots, turnips,

brussels sprouts, and garlic, was a true delight. The melt-in-your-mouth chunks of lean and flavorful lamb in its hearty sauce were perfect with the seldom-seen glazed root vegetables.

Pappardelle (\$12), with tender, juicy chunks of rabbit, leeks, carrots, and silky wide noodles in a rich and robust broth, was just terrific. A superb bottle of 1987 Italian red, VINO Nobile di Montepulciano (\$21), is certainly one of the better, more round, big Italian reds I have had and was perfect with all our food.

Another crust-from-heaven appeared on a crème brûlée tart (\$6) filled with a sultry, perfectly sweetened custard that was nicely browned on the top. Lemon curd showed up in a tart later in the week, and this was equally delicious and refreshing.

Excellent, friendly, and very professional service; an outstanding and reasonable wine list; fair prices for truly fine food; and a real neighborhood feeling make Rosmarino one of the more exciting restaurants in the city — and certainly in this neighborhood.

The atmosphere in this small dining room is unpretentious and welcoming, relaxing and refined, but also semicausal. We really enjoyed dining at the small bar, but table service is a bit more private and slower paced, if this is what you are in the mood for. Rossman seems to be a happy chef these days, and his food certainly reflects his joy and passion for cooking.

Rosmarino, 3665 Sacramento (at Spruce), SF, 931-7710. Lunch: Tues.-Fri., 11:30 am-2 pm. Dinner: Tues.-Sun., 6-10 pm. MasterCard, Visa, Diners Club. Reservations accepted. All no-smoking. Wheelchair accessible.

Janet Hazen, a graduate of hotel/restaurant school and formerly a chef at Greens restaurant, is currently a freelance writer and cooking instructor. Author of *Glories of the Vegetarian Table*, *The Sophisticated Sandwich* and *New Game Cuisine*, she has just finished a cookbook of international appetizers.

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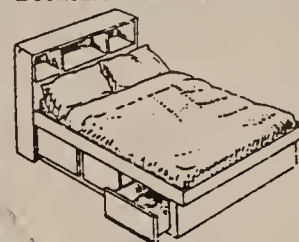
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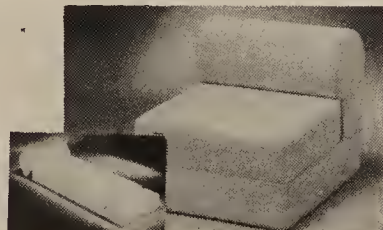
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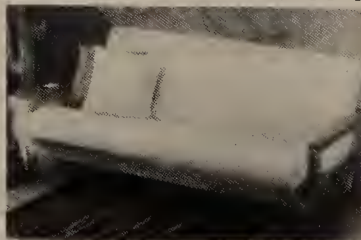
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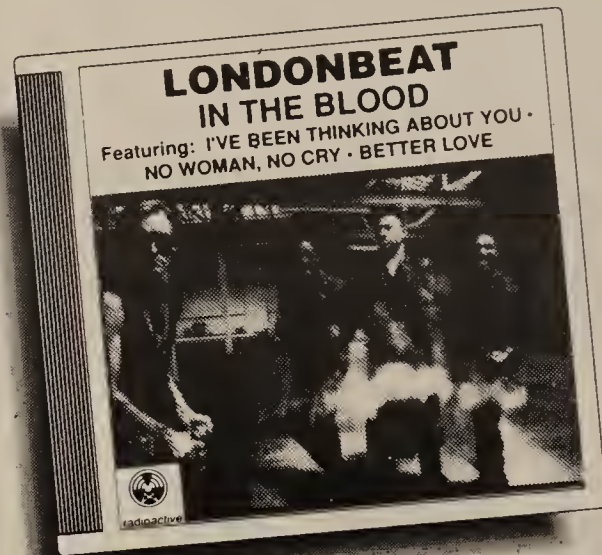
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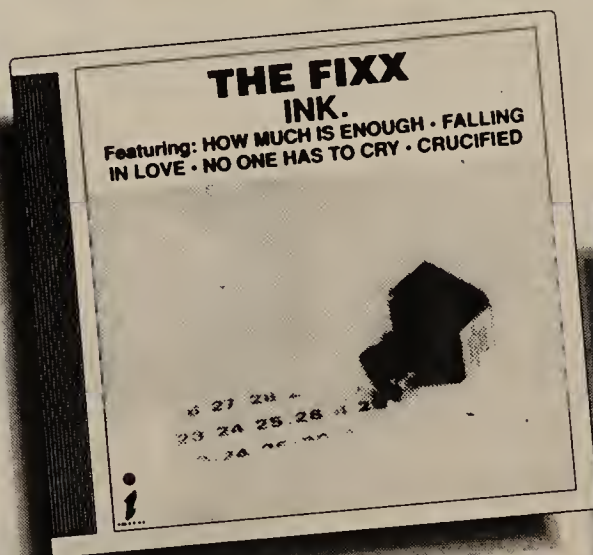
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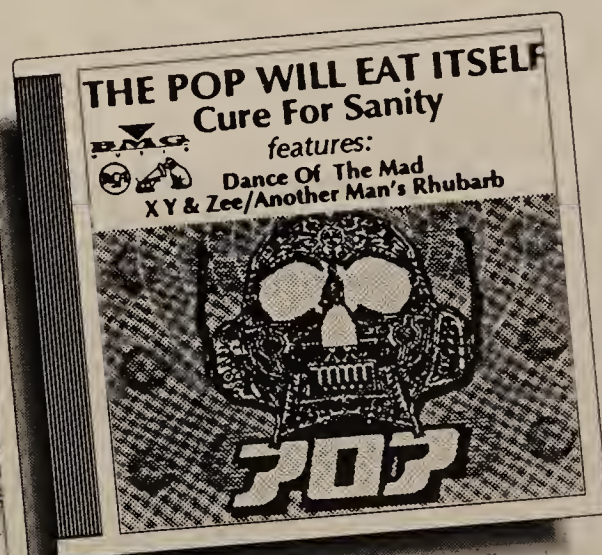
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MICRO FILMS

By Zena Jones

NEW JACK CITY

How do you make a Meaningful Movie? According to black moviemaker/actor Mario Van Peebles, you jack it up with an opening paragraph that warns what will happen if more action isn't taken against the black drug dealers who create New Jack Cities in our major metropolises, follow it with violence, then just keep adding more. You have two screenplay writers, but make sure the script rarely gets beyond f—, s—, d—ck, m—f—r, etc., and whenever in doubt, stage a shootout, each bigger and bloodier than the last. Have drug baron Wesley Snipes take more than a crack at commandeering a huge apartment building simply by having his sidekicks break into the flats, weapons blazing, and turn the whole thing into Dante's inferno. Meanwhile, you can have a crack at trying to tell the cops from the crooks, then have an even bigger crack at trying to figure out what's going on amid the multitude of varied violences — or, on second thought, don't have any crack at all, Jack. (Alexandria, SF; UA, Berk.; Century, Oakl.)

BOOK OF LOVE

It's a good thing the title refers to a 1956 high school yearbook, because you do wonder whether some of this movie's high schoolers can read. It begins with middle-aged Michael McKean learning his wife's been awarded a hefty divorce settlement, but also that one of his old high school sweethearts is in town. Wondering which one, he thumbs through said yearbook and regresses to sophomore Chris Young, the new kid in town. Nerdy new friend Keith Coogan introduces him to the local scene, with disastrous "de-pantsing" results by Beau Dremann and his gang, witnessed by Dremann's dreamboat girlfriend, Josie Bissett. Much of first-time director Robert Shaye's movie's devoted to Young's pursuit of Bissett, which is mostly a series of unrelated incidents accompanied by stale jokes and suggestive innuendo. It's a dumb exercise in "Be careful what you wish for, you may get it" that has exactly one good visual gag — hardly worth the \$6.50 price tag to see it. (Galaxy, SF)

CLASS ACTION

Legendary civil liberties lawyer Gene Hackman's dedicated to defending underdogs against corporations and the state. His brilliant-but-driven lawyer daughter, Mary Elizabeth Mastrantonio, needs a case that will earn her a partnership in a prestigious San Francisco corporate law firm. She and Hackman have a defensive relationship, and when a highly charged class action lawsuit comes along, Hackman doesn't want her on it, but she persists, aided by lover-and-not-always-legal-lawyer Colin Friels. As the case unfolds, so do familial details, including Hackman's roving-eye marriage to Joanna Merlin, whom Mastrantonio adored, and she's never forgiven Hackman his infidelities. But although Michael Apted's film has first-rate acting, lovely SF locales, and a wealth of small moments and subtleties as it touches on the illegality of the legal life, it also gets bogged down in verbal jurisprudence and becomes difficult to follow. Class of a kind it has. Action is what it needs more of. (Presidio, SF; UA, Berk.; Century, Oakl.)

MEMBERS ONLY "Projected Image"

opening at the MOMA

The ferns on the buffet table, the hall of mirrors, the security guard running after me 'cuz of my *verboten* glass of wine — maybe he thought I was going to splash the Jeff Koons Michael Jackson statue with California chardonnay — symbolic pee? — *Perkle Newton*

FILM

Cinematheque's

"Storytelling Revisited"

Oh, the nonnarrative stories they told. Thursday night's showing of work by local filmmakers at the SF Art Institute auditorium was packed with elliptical asides (Scott Stark's comic-book *Episiotomy*), textural collage (Todd Herman's *Mother*), dreams of Muammar al-Qaddafi and "found poetry" (Robert Anbian's *Unaccidental Film*), and David Sherman's crazy relatives in Wisconsin (*Rose and Rose Elaine*). Watch for Cinematheque's next screening of Bay Area work.

— *Perkle Newton*

MUSIC

Missing Tony Gilkyson
at Bouncer's

Do we always do this?

CABARET BETTY

Too cute, but salvaged from a sickly sweet pop death by anti-Manhattan jokes and Superhero sarcasm, the boisterous BETTY trio bounced around the Eureka Theatre in game-show, mock-pop, and monologue formats with a grab bag of surprise anecdotes, best of which was Amy Ziff's dilemma — "I can't decide which to ride, boys or girls. Bicycles, that is."

— *Susan Gerbard*

CAMEO WATCH Crispin Glover

as Andy Warhol

For some of us, the Doors movie means much more than a nostalgic trot down hippie lane or a chance to pay tribute to the greatest, deepest rock band ever. For some of us, *The Doors* means nothing less than Crispin Glover — geek guru and David Letterman assailant — making a cameo as Andy Warhol.

Fans of the Lizard King might say we're missing the point here, but they're probably not familiar with the Glover oeuvre, which includes a mind-boggling solo record, putting cockroaches in his underwear for David Lynch's *Wild At Heart*, and a legendary appearance on late night TV, in which a mysteriously motivated high kick sent one of Glover's shoes — a clog — flying off toward David Letterman's head.



New Bopsters BETTY.



Crispin Glover: He's got a telephone to God.

Although the stunt got him yanked from the show during a commercial break, fans captivated by Glover's eerily quavering voice and PCP-ish movements have been following him ever since. His cryptically titled debut album, *The Big Problem (x-) The Solution. The Solution = Let It Be*, which may very well prove to be the *Sergeant Pepper's* of the '90s, helped solidify the renegade reputation Glover began by playing a speed freak in *The River's Edge*.

Now, his latest film appearance has him tackling another fascinating eccentric, the Campbell's Soup can-touting, Velvet Underground impresario Andy Warhol. When he gives away Edie Sedgwick's telephone-to-God, Glover delivers yet another performance deserving entry into the enigmatic creepster pantheon, with idiosyncratic highlights like pathological lip-licking and a distant stare. — *Chris Norris*

MONUMENTS

Artists and Writers Out Loud

Serendipitously forced to take a rain check for last Sunday's planned rally, A.W.O.L. and others open the UN Plaza monument to peace in the Persian Gulf this Sunday — St. Patrick's Day! Special guests Scarlot Harlot, Annah Coates, Ed Holmes, Valerie Sadler, and General Norman Blitzkreig inaugurate the wood-and-steel installation. The fun starts at 4 pm.

— *Perkle Newton*



Dave films family: Filmmaker Dave Sherman at work.

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SAMPLINGS



GARY STEPHENS, 'OPPORTUNITY TO FORGE A NEW WORLD ORDER', 1991
Gary Stephens' George Bush: 'Read my missile.'

message: our armed forces are composed of individuals. Imagery like this elicits compassion rather than beating the viewer over the head with bombast, so it's more effective than the poster by Terry Church that reads "Just Say No To War," or Pilar Olabarria's sculptural installations, replete with gas masks and plastic toy skeletons. Nancy Reagan's antidrug slogan was insultingly simplistic when she invented it, and it's no less so when co-opted by peace activists. As for Olabarria's installation, the use of familiar symbols of death and chemical mutilation seems, in the light of live newscasts, like a reliance on jargon eclipsed by the real thing.

At the outset of the war, many liberals seemed content for Arabs to fight among themselves for control of oil, but not for Americans to die in defense of our own addiction to it. The slogan "No Blood For Oil" covertly skirted the issue of whose blood we really cared about. Many Americans in the peace movement were also unsympathetic to the legitimate concerns of Jews and facilely linked Iraq's intransigence with Israel. Liberal Jews were left wondering whether Israeli oppression of Palestinians was the only reason for this attitude, and the anti-Jewish sentiment openly expressed on campuses and at peace rallies made it clear that it was not.

All of which makes it good to see, in an exhibition of work about the desire for peace, posters made by the Break the Silence Mural Project, a coalition of four Jewish women advocating Palestinian independence. Few images speak to the possibility of reconciliation more eloquently than these — which are neither art nor propaganda, but simple signs of decency and hope.

The gallery's in Suite 303 at 1005 Market, SF. Hours are Sat., Mon. and Tues., noon-6 pm; Wed., 10 am-2 pm. Call 255-1432 for further information.

— Jennifer Crohn

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Face-to-Face

"Based on a true story" is a phrase that usually heralds a potboiler along the lines of a *Reader's Digest* "Drama in Real Life." Ellen Sebastian's production of *Face* at Theater Artaud, however, undercapitalizes on the truth's more gripping elements. Instead, *Face* presents the story in a more conceptual, poeticized form that relies on the main character's slow, interior metamorphosis for its underpinning drama.

The facts behind the play make for irresistible fiction. A working-class barber slips on a rainy bank and sustains a fall off a cliffside. Horribly disfigured, he is cast out from society — successively losing his job, his fiancée, and eventually, his identity. Penniless and abandoned by the medical bureaucracy, he retreats to a peasant's shack in the country, where he performs plastic surgery upon himself with only the most rudimentary instruments and a medical textbook to guide him in constructing a new face.

San Francisco author Cecile Pineda chronicled Helio Cara's story in her first novel, *Face*, which Sebastian subsequently adapted. In the stage version, the book's moving lyricism is transmogrified into mythical abstraction. But unfortunately, the most moving parts of the story are the most abstractly rendered. We don't feel the terror of Helio's fall, the pain of his disfigurement, or his determination to make himself anew — all of which are deeply treated in the book.

Bob Ernst as Helio gives a strangely flat performance that sits oddly with the sensuality of both the music and the two female performers. Nao Bustamante as Helio's girlfriend, Lula, and Debora Iyall as the nurse Big Irma begin the play as characters with some anchor in personality. Later, they evolve into the iconic female figures that haunt the second act. Artis Fountaine plays a medley of characters — Helio's boss in the barbershop; the surgeon Dr. Godoy, who's brimming with enthusiasm for the medical challenge Helio presents, but who has his hands tied by bureaucracy; and the basketball-dribbling messenger, who sets in motion each

phase in the cycle from disaster to self-healing to renewed confidence.

The pain of ostracism, the physical and material currency by which we partake in society, and the need for human company form the broad expanse of the play's mythos. Helio's story — the stripping away of his old life, his journey to "The Interior" to confront the past and death, and his final resurrection — is as familiar as it is powerful. Driven out by his neighbors, unable to earn a living, Helio is both Frankenstein's monster and the homeless person bumming change on the street.

Face plays March 13-17 at 8 pm at Theater Artaud, 450 Florida, SF. Call 621-7797 for showtimes and ticket information.

— Heather Mackey

Art Against War

Gracing one wall of the Nelson Morales Gallery is an unseemly portrait of George Bush busting broncos in the nude, his nakedly aggressive presidential penis enlarged to ballistic dimensions. Across the room, a jointed cardboard Uncle Sam boasts a massive, flag-upholstered weenie with a little green soldier strapped to its tip. Understatement, it seems, is not the dominant aesthetic in this exhibition of political art, now on view through March 31.

Morales, who operates his innovative gallery as a semicollective, typically mounts group shows 10 times a year; participants help defray exhibition costs. Recently, he became intrigued with some of the banners and posters he saw at an antiwar rally and decided to hold an exhibition of those signs and related artwork.

The images with the most staying power here are indicative of the potency of art as distinct from propaganda. A pair of paintings by Jason Godeke, for instance, are actually signs mounted on sticks, but they're also capable examples of painterly realism, each depicting a soldier's face close up. There is no text; nevertheless, one understands a powerfully specific

Roll 'Em

Some artists consider the 100-foot length of a single roll of movie film a barrier — nothing but a nuisance when the film runs out. But working strictly within a single roll (100 feet translates roughly to four minutes) can also be a challenge. On Thursday, March 14, the San Francisco Cinematheque presents a selection of five different camera-roll films in a program entitled "Living with Limits: The Art of the Camera Roll."

While perhaps not masterpieces, what's striking about these five shorts is that they ask (perhaps allow) you to think about just what film is, ideas that on more mainstream levels are hardly explored. In Ken Jacobs' *Soft Rain*, the camera stares through three successive rolls — without interruption or any editing — out an apartment window at a single street scene. In Larry Gottheim's *Barn Rushes*, eight rolls each show a single barn in varying light, each time the camera moving slowly around from side to front.

Not much happening? Maybe on one level, but watching the little scenarios unfold, your mind is opened to subtle changes that otherwise might go unnoticed. Have you ever spent the afternoon watching the light pass through the slats of an old barn? There's a lot more going on than you might at first think.

This is just what Warhol was up to with his early films like *Kiss* and *Empire*. He put his camera in a single spot, turned it on, and didn't touch it — watching, roll after roll, the action unfold by itself.

But not all camera-roll films are like Jacobs' and Gottheim's. Emie Gehr's *Morning* is filled with in-camera cuts and abrupt exposure changes — next to *Soft Rain*, the two are night and day. In Helene Kaplan's *Vestal Theater*, an unhidden camera sits behind the candy counter watching moviegoers order popcorn and sweets. With sound, little moments in an ordinary day's popcorn serving are suddenly a crack-up. And British filmmaker Guy Sherwin's *Short Film Series* features three very different experiments with a hand-cranked camera.

The program's at 8 pm. Call 558-8129 for more information.

— Kurt Wolff

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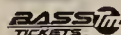
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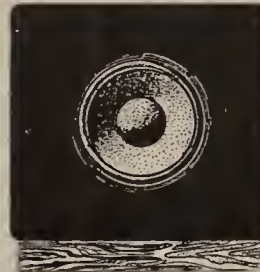
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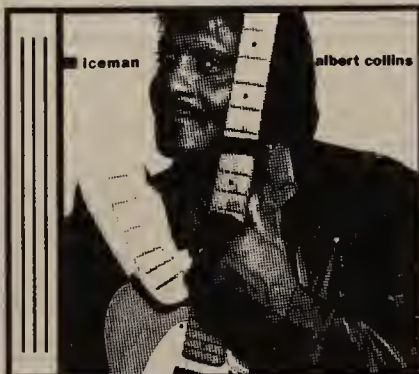
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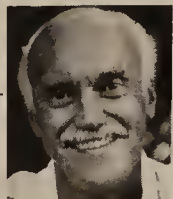
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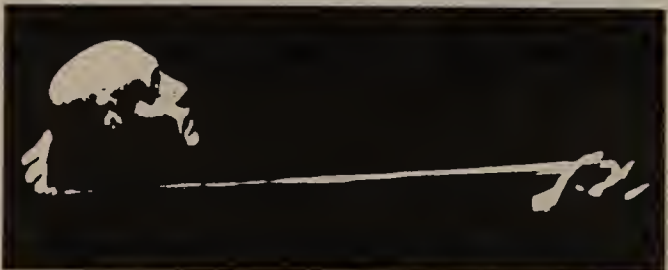


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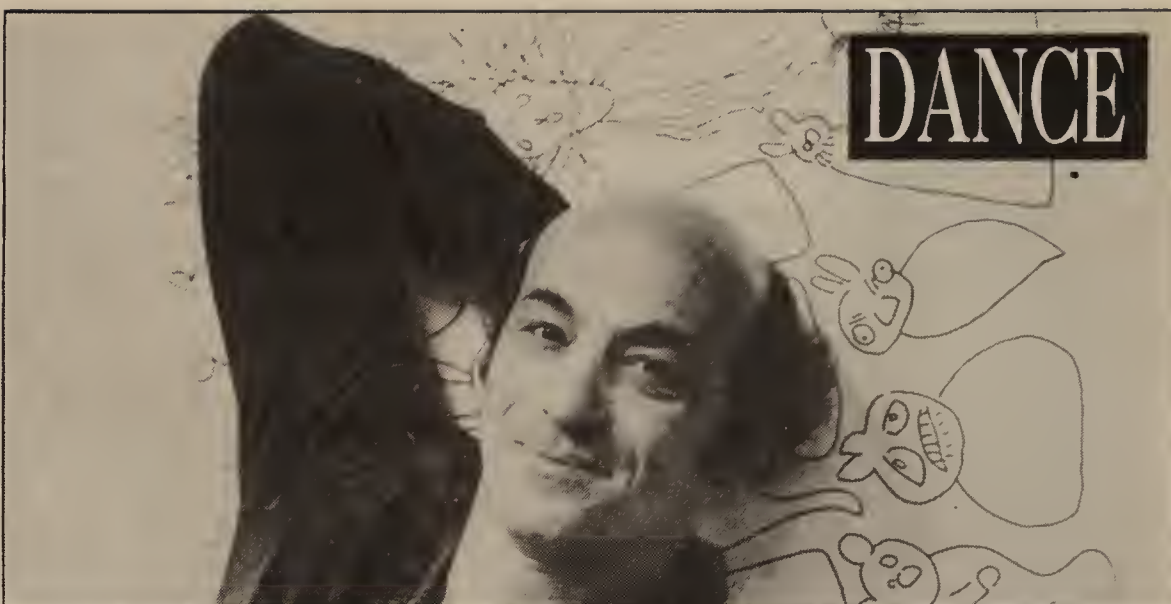
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DANCING FOR A LIVING

Since moving to the Bay Area, dancer, choreographer, and children's author Remy Charlip has found a growing audience

By Rita Felciano

REMY CHARLIP is a well-kept secret that is beginning to leak out. Bay Area dancers know about him; so do kids. He made his first dance in 1949 and wrote his first children's book in 1956. He knew that he should "get serious" and concentrate his energies in one area, but he hasn't gotten around to it yet — nor does it look as if he ever will. The problem is that Charlip is good at what he does, and he enjoys all of it.

He writes whimsical farces, the latest of which, *Young Omelet* — a companion piece to *Hamlet* — received its first performance at Hofstra University in New York last weekend. Last Sunday, his *Handtalk* brought together hearing and hearing-impaired children as part of the Roberts and Blank Children's Troupe appearance at Oakland's Laney College. This coming weekend, in addition to performing 10 of his solo dances at the Bay Area Dance Series, he premieres a new song. On the second weekend in May, Bay Area dancer Betsy Kagan will perform one of his most popular works, *Garden Lilacs*, at the New Performance Gallery. Charlip has also just been asked to write companion pieces to *The Tree Angel* and *Jumping Beans*, two of his best-known children's plays.

Charlip's is a quiet voice that somehow has managed to hang on to a sense of wonder and delight that most of us lost by the time we reached 10. A New Yorker for most of his life, Charlip was a member of the Merce Cunningham Company for seven years, a founder of the Paper Bag Players, and a choreographer for companies as diverse as the Joffrey Ballet, the (now defunct) Living Theater, the National Theater for the Deaf, and the London Contemporary Dance Company. He is the recipient of two Obie awards, five NEA choreography fellowships, two Ingram Merrill awards, and, most recently, a Japan/U.S. Commission arts fellowship. Since his arrival in the Bay Area two years ago, Charlip's presence has begun to spread through the dance

community like a benign spirit's.

Charlip is best known for his "air mail" dances, of which *Garden Lilacs* is one of more than 100 that he created in the 1970s. He calls them "road maps," and their choreography consists of an 8-1/2 by 11-inch sheet containing drawings of a series of dance positions. These are often sent to the dancers by mail, hence the name. The poses have to be assumed in sequence; the transitions are left up to the dancers. There may be suggestions for music and costumes, but Charlip is supremely flexible. For *Garden Lilacs*, for instance, Kagan wants to do a different score than the suggested "We'll Gather Lilacs." No problem. Do with it what you want, he told her.

It's the kind of fluid mixture of control and informed freedom that this nondogmatic artist seems to be most comfortable with. "The problem with choreography," Charlip told me in a recent interview, "is that you have to teach it to the dancers and drill them so everyone's pinky is just where it is supposed to be. With the air mail dances, you don't have to be a disciplinarian. The dancers themselves assume the responsibility and often schedule extra rehearsal time to make sure that they get it right."

It's probably one of the reasons that these air mail dances prove to be perennially popular with performers all over the world. *The Cuddle Duet*, for instance, seen at last August's "Men Dancing" program at Theater Artaud, gave two very young dancers (Richard Green and Sairus Patel) an opportunity to try their wings choreographically, while still functioning within the security of a fairly strict environment. "The marvelous thing about the air mail dances," Charlip says, "is that they are always mine and they are always the dancers', also." His favorite version of this particular piece is one that is done by two very different men — one extremely tall, the other extremely short. Other dancers have interpreted it by maintaining body contact throughout.

Charlip was one of the first choreographers to integrate sign language into his vocabulary. It is a visually

beautiful language that has proved to be fascinating even to those who cannot read it — just try to keep your eyes off the signer at any performance that is being interpreted for the hearing impaired. But for Charlip, the attraction goes beyond the aesthetic; it communicates on a more complete level than words. Sign language, he says, goes beyond the literal, investing everything with emotion. "The sign for *America* in Russian, for instance," he explains, "is a hand reaching for a pocket [as if putting money into it]. In England, it is a finger on a blown-up cheek [as in chewing gum]."

As a choreographer, Charlip clearly invests a lot of time thinking about the communicative power of a physical gesture, whether it be a handshake or the sign for *love*. It's what drew him to calligraphy during his six months in Japan. "Dance and calligraphy are both gestural arts. In calligraphy, the whole arm, from the shoulder to the fingertips, is involved. In both arts, you have to know where you want to end when you start a phrase or you are going to stumble over your feet."

What is touching in much of Charlip's work, particularly when he dances it himself, is how clearly all the movements, many of which are quite simple, are informed by the spirit of the man that generates them. Charlip dances as if he remembers the first steps he ever took. During the opening night performance of the Bay Area Dance Series, he performed the earliest piece of his upcoming Laney College concert, *Meditation* (1966). It is a simple work of walks and turns and stretches to an exceedingly schmaltzy violin-piano piece by Jules Massenet. Despite the saccharine quality of the music ("I just love it," Charlip says) and the age of the piece, which in the last 25 years he must have performed dozens of times, it looked as fresh as if it had been made that day. Which, of course, it had. ■

Remy Charlip performs at the Bay Area Dance Series, Fri/15-Sat/16 at 8 pm and Sun/17 at 3 pm. Laney College, 900 Fallon, Oakl. Tickets are \$10-\$12. Call 748-3141 for information.

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MARCH 14. THURSDAY. 8 P.M. NEELI CHERKOVSKI

Poet and author Neeli Cherkovski will sign and discuss *Hank: The Life of Charles Bukowski*, the first biography written with Bukowski's full cooperation. Combining literary criticism with tales of carousing and conversation and treating its subject with insight and respect, *Hank* is a rollicking and intelligent work, a unique portrait of a uniquely gifted man.

MARCH 16. SATURDAY. 11:00 A.M. WALTER, THE GIANT STORYTELLER

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MARCH 19. TUESDAY. 8 P.M. HAYNES JOHNSON

Pulitzer Prize-winning journalist Haynes Johnson will discuss and sign *Sleepwalking Through History: America in the Reagan Years*. In this brilliant book, Haynes Johnson chronicles the decline of our cherished illusions and challenges us to a new perception of American opportunity. "...A stunning indictment of the Reagan administration..."—*Publishers Weekly*

MARCH 23. SATURDAY. 2:00 P.M. ROBERT REYNOLDS

Join Cody's in welcoming Robert Reynolds, owner and chef of Le Trou in San Francisco, for a cooking demonstration and reading of *From a Breton Garden: The Vegetable Cookery of Josephine Araldo*, which he co-authored with the late culinary legend Josephine Araldo. This exuberant cookbook is full of stories about Josephine's life and a dazzling collection of her vegetable recipes that clearly traces the influence of her years in Brittany, Paris and San Francisco. "...Robert Reynolds has captured her spirit with loving accuracy and has presented (Josephine's) recipes faithfully. This is a unique book about life and food."—Marion Cunningham

MARCH 26. TUESDAY. 8 P.M. MARILYN SEWELL

Editor Marilyn Sewell will sign and discuss *Cries of The Spirit: A Celebration of Women's Spirituality*, an anthology of more than three hundred poems and prose pieces by writers such as Maya Angelou, Susan Griffin, Margaret Atwood, Alice Walker and Paula Gunn Allen. These writings articulate women's unique perspectives on the important moments of their lives and on the cultural myths that shape their experiences. "An intelligent and rich collection...(it) traces the spirit in all its dimensions and diversity, expanding our idea of spiritual impulse."—Susan Griffin, author of *Women and Nature*. Contributors Jeanne Foster and Susan Griffin will be appearing with Ms. Sewell.

MARCH 28. THURSDAY. 8 P.M. ALLEN GINSBERG

The inimitable Allen Ginsberg will present slides from his new book *Photographs*, a collection of personal photographs taken of writers, painters and friends involved in the "Beat" movement of the 50's. Ginsberg's eclectic visual history is embellished with written commentary and remembrance on the subject of each photograph. Don't miss this rare and special evening with Allen Ginsberg. (Poet Andy Clausen will also be reading. A five dollar donation will be given to the poets.)

APRIL 2. TUESDAY. 8 P.M. ROBERT REICH

Harvard political economist Robert Reich, author of *The Next American Frontier*, will discuss his newest book, *The Work of Nations: Preparing Ourselves for the 21st Century*. Reich argues that as the world develops a highly integrated market economy, skilled workers will be rewarded while unskilled workers will become poorer through competition with similarly unskilled but lower paid workers around the globe. "*The Work of Nations* is a startling and brilliant study..."—Irving Howe

APRIL 4. THURSDAY. 8 P.M. GISH JEN

Virtuoso first novelist Gish Jen will read from her powerful debut novel, *Typical American*. This darkly humorous novel is an insider's story of highly educated ethnic Chinese in America, a kind of Philip Roth for the burgeoning Chinese-American upper-middle class of displaced academics. "...Immensely intelligent, thunderously funny, truly heartbreaking...perhaps the best story of contemporary immigrant experience ever to grace our literature."—Jane Anne Phillips

APRIL 7. SUNDAY. 2:00 P.M. MAE BRISKIN

PEN Award-winning author Mae Briskin will discuss her moving novel, *A Tree Still Stands*. This novel, based on historical fact and real people, is filled with drama, danger, love and friendship about those who were lucky enough to survive Nazi terrorism and the brave individuals who risked their lives to help them. "...A vivid and remarkable novel...told with power and intensity."—Leon Edel

APRIL 9. TUESDAY. 8 P.M. MARSHA SINETAR

Marsha Sinetar, organizational psychologist and author of the bestselling *Do What You Love, The Money Will Follow*, will discuss her newest book, *Developing A 21st Century Mind*. Sinetar shows us how to positively restructure our minds for the future. Readers will find themselves well on the road to discovering what they really want—and getting it.

APRIL 10. WEDNESDAY. 5:00 TO 6:30 P.M. HANK AARON

Join Cody's in welcoming Baseball Hall of Fame legend "Hammerin'" Hank Aaron, who will be signing his autobiography, *I Had a Hammer: The Hank Aaron Story*. This is the complete, never-documented-before story of a dedicated, driven man of conviction and achievement. (Signatures limited to books only). Please note the time.

MARCH 14. THURSDAY. 8 P.M. CARL DJERASSI

Carl Djerassi, Professor of Chemistry at Stanford and author of *The Futurist and Other Stories*, will read from *Cantor's Dilemma*, recently published in paperback, and his first collection of poetry, *The Clock Runs Backward*. Djerassi brings the experiences of his long distinguished career in science to bear in *Cantor's Dilemma*. "A fly-on-the-lab-wall look at the way big-time science is practiced today."—*The Washington Post Book World*

MARCH 18. MONDAY. 8 P.M. HAYNES JOHNSON

Haynes Johnson, Pulitzer Prize-winning journalist and author of *The Bay of Pigs* and *In the Absence of Power*, will discuss *Sleepwalking Through History: America in the Reagan Years*. Johnson has captured the drama and tragedy of the tumultuous '80s that altered America's position at home and abroad and left the nation facing profound economic and political challenges that will affect national life for years to come. "I think Haynes Johnson's book is both highly readable and uncomfortably accurate. In combination, those qualities should help us to wake up."—Paul A. Volcker

MARCH 20. WEDNESDAY. 8 P.M. EMILY LEIDER

Emily Leider will discuss *California's Daughter: Gertrude Atherton and Her Times*. This is the first biography of the unconventional and outspoken Gertrude Atherton (1857-1948) who parlayed physical beauty, determination, and a modest writing talent into a career as the best-selling female writer of her day.

MARCH 21. THURSDAY. 8 P.M. PHILIP MCMANUS

Philip McManus, Latin American staffperson at the Resource Center for Nonviolence in Santa Cruz and Chair of the U.S. Fellowship of Reconciliation Task Force on Latin America and the Caribbean, will discuss *Relentless Persistence: Nonviolent Action in Latin America*, co-edited with Gerald Schlabach. *Relentless Persistence* is a collection of case histories and personal testimonies which demonstrate the courage and creativity of ordinary people who are developing effective nonviolent strategies to achieve social change in contemporary Latin America. "This is not only part of the Latin American story. It becomes part of the North American story as we reflect on what 'relentless persistence' could mean in our own lives."—Robert McAfee Brown

MARCH 26. TUESDAY. 8 P.M. STEPHEN GREENLEAF

Stephen Greenleaf, author of *Impact* and the John Marshall Tanner mystery series, will read from *Book Case*. Greenleaf's new mystery novel involves his private eye John Marshall Tanner in a fiendishly literate adventure in San Francisco.

MARCH 27. WEDNESDAY. 8 P.M. DONALD KNUTH

Donald Knuth, Professor of Computer Science at Stanford and author of widely acclaimed books on computer science, mathematics, and typography including *The Art of Computer Programming*, will discuss his latest book *3:16 Bible Texts Illuminated*. In this innovative approach to the study of the Bible, Knuth made use of a mathematical principal that provides an effective way to gain knowledge about complicated things: A large body of information can be comprehended reasonably well by studying more or less random portions of the data. Thus Knuth examines chapter 3, verse 16 of each book of the bible. The verses are illustrated by 60 of the world's leading calligraphers. *3:16 Bible Texts Illuminated* is a marriage of profound Biblical insights and exquisite calligraphy—a treat for the mind, the eyes, and the spirit. Slides will be shown.

MARCH 28. THURSDAY. 8 P.M. MICHAEL MCGUIRE

Michael McGuire, photographer and member of the technical staff, Printing Technology Department at Hewlett Packard Laboratories, will discuss *An Eye For Fractals: A Graphic and Photographic Essay*. Fractal geometry posits that a natural visual complexity can arise from iteration of simple rules and simple shapes. *An Eye for Fractals* is a fascinating study of the converse premise: that nature's complexity implies an underlying simplicity that can be traced back to fractal geometry. McGuire illustrates the natural occurrence of mathematics and geometry in lava flows, kelp beds, cloud formations, and aspen groves. Slides will be shown.

APRIL 2. TUESDAY. 8 P.M. LINDA GRAY SEXTON

Linda Gray Sexton, author of *Points of Light*, will read from *Private Acts*. *Private Acts* is "a time capsule of a particular '80s lifestyle." "Much has been written on mergers, junk bonds and the bonus babies of Wall Street in the Roaring Eighties. *Private Acts* tells the less told tale of home front victims and victor—from the bedroom to the boardroom—with the certain knowledge of one who has been there."—Robert Barron

APRIL 3. WEDNESDAY. 8 P.M. GISH JEN

Gish Jen will read from her debut novel, *Typical American*. *Typical American* is the tragicomic story of three Chinese immigrants coming to terms with their very American Dreams. "Gish Jen's immensely intelligent, thunderously funny, truly heartbreaking novel is perhaps the best story of contemporary immigrant experience ever to grace our literature."—Jayne Anne Phillips

Kepler's Kids

Saturday Storytimes continue during the month of March. Ring in the spring season by joining us every Saturday at 10:30 a.m. for books "hot off the press" and, of course, those tried and true favorites. Readings take place in the children's section of Kepler's and are recommended for kids between the ages of 3 and 7. Please note: No event will take place on Easter weekend, March 30. Regular storytimes will occur on March 16 and 23. All events are free to the public and take place at our store in Menlo Center, where there is convenient underground parking off Santa Cruz Avenue. Cable Co-op's Channel 6, Kepler's, and other local bookstores are working together to make literary events available on cable television. Channel 6 will be videotaping some of our March events for later broadcast to mid-Peninsula cable subscribers. We look forward to making our events available on television for those who might not otherwise be able to enjoy them.

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GUARDIAN PHOTO BY CATHERINE HARRISON

'There have been no words written that describe me or my culture': Kate Bornstein, OUT/WRITE panelist.

Beyond Dialogue

At the recent OUT/WRITE lesbian and gay writers' conference, panelists and conference-goers debated 'correct' politics, 'good' writing, and the ever-changing meaning of community. By Louise Sloan

NO VISION of a multicultural society is viable without dialogue — candid and engaged, risky and painful, but hopefully thoughtful and fair," began Jeffrey Escoffier, publisher of *OUT/LOOK* magazine, as he gave the welcoming address for the second annual OUT/WRITE lesbian and gay writers' conference, held March 1-3 at San Francisco's Cathedral Hill Hotel. He went on to say he hoped he could speak for the 1,500 people in the audience and the hundreds more that would take part in the conference over the course of the weekend by saying: "It is the endless and deep task of dialogue that we are committing ourselves to over these next three days."

Escoffier probably didn't feel as optimistic at the end of the conference of about 60 diverse panel discussions on issues of writing and identity. The conference's final moments found him engaged in face-to-face dialogue with a man screaming at him at the top of his lungs about the failures of the conference and Escoffier's supposed betrayal of "our" community.

In fact, one thing that became very clear over the weekend is that speaking for anyone else or claiming any community as absolutely one's own are highly problematic, if not impossible undertakings.

Those may have been the issues around which the most important learning occurred at the conference, and where its lessons lie. And I think those lessons transcend the specific community — the "lesbian and gay community" — that grappled with them this particular weekend.

And what was that conference "community"? Well, it was a conference of "writers" — a "community" that includes poets, propagandists, journalists, academics, zine editors, erudite mainstream editors, serious essayists, serious pornographers, and people who couldn't write their way out of a paper bag, to name a few. It was also a conference of "lesbians and gay men" who are writers — which in practice meant a "community" of men, women, transsexuals, gay males, lesbians, bisexuals, straight men and women, African Americans, Chicanos, Asian Americans, Native Americans, people who can hear, see and/or walk and people who cannot, welfare recipients, trust fund recipients, wage earners, Democrats, Republicans, and anarchists — to name a few. Specifically, then, I guess, it was a conference of Americans (mostly), or as keynote speaker Paula Gunn Allen put it to the crowd: "Look around you, what do you see? ... *Society!*"

Indeed, since difference from the "norm" is about all that many

people in the "gay community" have in common with each other, these sorts of "gay and lesbian" gatherings, at their best and worst and most radical, seem to be spaces where cross-sections of the human multiverse can gather to thrash out differences and perhaps to lay the groundwork for peaceful and productive futures. Especially with a war just over (or perhaps just begun), that concept is intoxicating. In my most naively hopeful moments, I often imagine it will indeed be the "queer community" — the oxymoronic community of difference — that might be able to teach the world how to get along.

Laying the groundwork is not easy or comfortable. Many conference-goers felt unwelcome, attacked or invisible. The conference struck a sour opening note when, on Friday evening, Edward Albee, the last of the four keynote speakers, made some naive, insulting and outrageous comments that elicited heckles and hisses from some people in the audience, which in turn alienated others who had warmly received Albee's address. Albee basically restated the same controversial views that John Rechy, the second keynote speaker, had expressed earlier to much applause — that when gay writing is given the label "gay" and thus "banished to discreet corners labeled 'alternative lifestyles,'" as

Rechy put it, it is ghettoized and "denied its place within the flow of literature." Gays and lesbians, Rechy said, "do not have to write about gay subjects to be loyal to our identity; whatever we write, we are gay."

"Let me state what may seem like blasphemy," Rechy continued. "I suggest that we resist the label of 'gay writers' [until] the time comes that Kurt Vonnegut, Joan Didion [and] John Irving are referred to as 'self-avowed heterosexual writers.'" And, Rechy said, the important political messages of the gay community "must be delivered, not in the banal prose of the propagandist, but in the careful sentences of the artist."

Although Rechy doubtless irritated many activists and propagandists who consider their work to be art nevertheless, as well as many writers for the gay press who do not consider that press a "ghetto," his comments were made in the thoughtful and sensitive manner of someone who has a reasonable grasp of the history and complexity of these issues within the gay community.

Albee, in his similar consideration of ghettoization, separatism, and the difference between a "gay writer" and a "writer who is gay," did make some eloquent points. For example: "Jean Genêt did not, in spite of what your eyes may tell you when you read his works, write about homosexuality; he wrote about the religiosity of sexuality. The responsibility of a writer is to tell as much truth as he knows about the world that he sees, as clearly and as honestly as he possibly can, without pulling punches." Albee's point seemed to be that the "truth," for a gay writer, may have more to do with the general human condition than with the particular vagaries and politics of the gay community.

Unfortunately, any validity there may have been in Albee's message was lost in the way he framed it. Albee listed great writers from the past who were gay but did not *write* "gay," without allowing that the incredible homophobic oppression of their times may have had at least *something* to do with the lack of gay content in their writings. He then positioned himself as a statistical minority, as a white, gay, Anglo-Saxon Protestant male in a world that is mostly made up of non-Christian women of color; and not only did he neglect to acknowledge the tremendous, obscene power most of those ironically "minority" statuses give him, he had the gall — or stupidity — to say that none of those "minority" statuses had prevented him from saying exactly what he has to say as a writer or as anything else. Of course not, white boy!

Then he criticized the black civil rights movement for retreating into the ghetto of separatism and warned gays not to make that same "mistake." The shouts and hisses from the audience made it difficult for Albee to finish his speech — "I said we're a democracy; be quiet" was his unfortunate comment — and after the heckling died down, the rest of the weekend was filled with Albee jokes and Albee-bashing. So much for fair and thoughtful dialogue.

continued next page

Not About Nuclear Families

By Louise Sloan

"Americans," keynote speaker Paula Gunn Allen pointed out at the OUT/WRITE conference, "do not live in nuclear families. Isn't that amazing? I bet you thought everybody did but you. Well, guess what, almost everybody doesn't. Ten percent do."

Chicana writer Cherrie Moraga, who was a panelist at the conference, echoed Gunn Allen's statement the next day: "We [Chicanos] are not about nuclear families — we never have been. We need to extend the notion of *family*." One conference panel featured writers who are doing just that, in a place where it is of crucial importance: children's literature. Storybooks for the children of gay men and lesbians make up a totally new genre, and probably half the published writers in the field were on the four-member OUT/WRITE panel.

Lesléa Newman, author of *Heather Has Two Mommies*, originally wrote and self-published her book because a friend of hers asked her to write a story her daughter could relate to. The book is the charming story of how Heather's mommies fell in love and decided to have a baby, and how Heather realizes at play group that she doesn't have a dad, but that not everybody has a nuclear family and that's OK. Although Newman does not have children, she said she could empathize with her friend's needs: "Growing up as a little Jewish child," she said, "I never saw anything that reflected my own experience, ever, and it was really painful."

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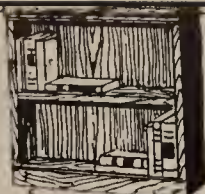
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On the cover: 'We're a democracy; be quiet!' Playwright Edward Albee chooses the wrong words at the OUT/WRITE lesbian and gay writers' conference. Photo by Lori Eanes.

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Friday, April 19, 8 PM, Free
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OutWrite

continued from previous page

Of course, the more impact one's "different-ness" has on day-to-day survival issues — like obtaining food and shelter and work and not being assaulted — the less possible or appropriate polite liberal behavior like "fair and thoughtful dialogue" becomes.

Dialogue — its etymological basis being in the number *two* and its conceptual basis in the framing of issues as dichotomies — seems like the wrong word for constructive speech within a multicultural society, anyway. "Multilogue," perhaps? Paula Gunn Allen said it well: "We [must] get over the idea that things go one way or another, and that's that. We're all grown up — there really is more than two!" Gunn Allen, a poet, novelist and professor who is a Laguna Pueblo/Sioux Indian, posited traditional Native Americans as people who for hundreds of years have been "engaged in more than dialogue, who were aware of ... multiversity, of multitudinousness."

Toward the end of the first panel session I attended the next day, on "journalists and their communities," Sarah Pettit, an editor at the Manhattan-based magazine *Outweek*, brought up what she described as a dangerous, "politically correct" tendency within the gay press to be inclusive in a shallow kind of way: to imagine that by simply naming a multitude of groups, one has considered and included their perspectives. Pettit gave as an example a film review she had read in a local gay newspaper describing *The Silence of the Lambs* as — and I don't have the exact quote here — "racist, sexist, homophobic, etc."

A lot of people and a lot of politics lie in that breezy *etc.* National Lesbian and Gay Task Force Executive Director Urvashi Vaid, who was in the audience, suggested that someone should outline the "politics of *etc.*" Our multiple realities are framed as "gay, lesbian, bisexual, etc.," "white, black, Asian, etc.," and even, I would venture to say, "men, etc." Not only do many of us perish in the *etc.* abyss of invisibility, but tacking *etc.* on at the end seems to cheapen those groups that are actually named. The politics of *etc.* prevent a politics of self-representation and *meaningful* inclusion from coming to be.

In his ill-fated keynote address, Albee seemed to suggest that being a gay writer consciously focused on gay identity and gay politics is antithetical to being an artist of literary merit dealing in culturally transcendent truths. One panelist's presentation left me deeply moved and convinced beyond doubt that the opinion I inferred from Albee's address is dead wrong.

Kate Bornstein is a San Francisco writer and performer. She has taken on many labels: male-to-female transsexual, lesbian, playwright, actor, shaman. Her work, as I know it thus far, uses history, personal experience, and dramatic fiction to move audience members to reconsider their ideas about gender, sexuality, and sexual orientation and how these categories are constructed.

Families

continued from previous page



I thought everyone in the world but me celebrated Christmas." On the other hand, she said, "When you see your life mirrored in literature, it is so empowering. I know a kid who sleeps with [my book] under his pillow every night."

"My goal was simply to reassure these children that there are other children like them with the same situation out there," said Michael Willhoite, author and illustrator of *Daddy's Roommate*, a picture book about a little boy, his divorced mom and dad, and his dad's roommate, Frank.

Rounding out the panel were Ann Heron and Meredith Maran, who are partners and coparents of sons aged 10 and 12 and creators of *How Would You Feel If Your Dad Was Gay?* (due out on Father's Day, 1991). Heron and Maran said the complex issues in their book are meant for preteen readers. The plot, which is fictional yet fleshed out with some of their own experiences in the Oakland public school system, confronts difficult issues like a child's right to privacy and self-definition. Maran said their sons provided some surprising insights when critiquing the book's rough draft. According to Maran: "The younger one said, 'You didn't put in how it feels when your own friends make fun of gay people,' and the older one said, 'You didn't put in how it feels when you do it too so they won't guess.'"

Other books slated for publication include another picture storybook by Newman, *Gloria Goes to Gay Pride*, due out in June, and a coloring book that features all different kinds of families, drawn by Willhoite and due out in April.

According to publisher Sasha Alyson, whose Alyson Press publishes all these titles under the line "Alyson Wonderland," sales for the books are good, but "they're not off the charts." However, he sees the Alyson Wonderland line as a long-term project and hopes that not only lesbian and gay parents, but libraries, educators, and progressive straight parents will catch on to them.

Maran is optimistic: "My experience is that progressive straight parents are really eager to give their kids experiences with different kinds of families. We have a lot of allies out there. I've had the experience of straight people basically asking me and Ann into their lives so that their kids can have that kind of experience, and I'd love these books to serve that purpose."

For more information about these titles, contact Alyson Publications Inc., 40 Plympton, Boston, MA 02118; (617) 542-5679.

Following are some excerpts I have taken from the long, beautifully crafted monologue she delivered as a conference panelist. In it, she spoke quite specifically of her own experience as a transsexual lesbian writer. She is addressing a lesbian/gay "community" and a transsexual "community," neither of which has necessarily seen her as a credible spokesperson or even a credible community member. She speaks, then, only for herself. But as I see it, in writing of her own very specific identity, experience and world view, of the very particular, real, non-universal pain and politics of living and recording her life as both a transsexual and a lesbian, she eloquently captures truths about language and identity; about what it is to be *etc.*; what it is to be an artist, or simply a human, in a society so relentlessly insistent on the fixed, the stable, the dichotomous or the homogenized; the "norm" that is an excruciating impossibility for most of us.

"My culture is not your culture. My culture weaves through the eons with your culture and at times we... kiss.

"There have been no words written that describe me or my culture and so my brain fries, my circuits break, my fuses blow as I struggle with words because I want to name me, I don't want them to name me. I don't want *you* to name me. I have to come up with the words.

"I can start with some words I've heard this week-end: I can start with words like bashed, battered, abused; words like invisible, words like ignored, words like assimilated. And then I've heard words like This is war, there's an enemy, this is *frontline activism* — what am I supposed to do with those words? Because even after the war is over, even after the revolution is over, I'm still a freak.

"I love the lesbian and gay community, and I'm afraid to belong to this community. I am. I am afraid to belong to this community because then I'd have to pass as a gendered person and I don't think I am a gendered person and I don't want to live a life of deception. I can't even come up with the words to describe myself to myself, and if I start to belong to your group, then I start speaking your words, I start being a nice, assimilated member of the lesbian and gay community, and isn't that ironic?

"My culture is not your culture. My culture weaves through the eons with your culture. At this point in time, we have the chance again ... to kiss."

To me, this is what the conference was all about.

Louise Sloan is a freelance writer who lives in San Francisco.

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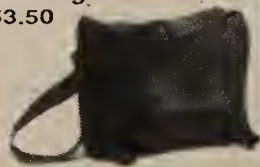
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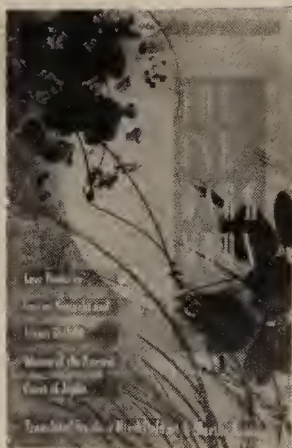
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reviews.



The Gifts They Left

*The poetry of two
women of the ancient
court of Japan reso-
nates through cultures
and the ages, with the
help of two Bay Area
translators*

**THE INK DARK MOON: LOVE
POEMS BY ONO NO
KOMACHI AND IZUMI
SHIKIBU, WOMEN OF THE
ANCIENT COURT OF JAPAN.**
Translated by Jane Hirshfield with
Mariko Aratani. Vintage Classics, 212
pages, \$9.95.

By Kim Addonizio

IMAGINE A culture in which po-
etry was — gasp — *important*.
Imagine that it was widely read and
written, that being a good poet
meant being desired both socially
and romantically.

No, I haven't been suffering
from delusional fantasies — just
reading *The Ink Dark Moon*, whose
introduction describes the world of
ancient Japan's Heian Court. Dur-
ing the Heian era (794-1185), the
arts — especially poetry — enjoyed
an enviable prestige among the ar-
istocracy. Out of that period came
two of Japan's superb women po-
ets, Ono no Komachi and Izumi
Shikibu. Highly spiritual women as
well as accomplished writers, the
poems they left manage to speak to
contemporary American readers al-
most as eloquently as they did to
those of their own time and culture.

To translate poetry from another
language is to tackle a seemingly
impossible task: After the poet has
labored to find the precise words,

meticulously chosen
not only for their ob-
vious meanings, but
also for their sounds
and rhythms and for
their implied mean-
ings, imbued with
cultural symbolism
and references, the

translator wades in and tries to ex-
press it all in the terms of another
language and another cultural
frame of perception. And if a poem's
meaning resides in its very words,
how can other, necessarily ap-
proximate words ever hope to cap-
ture that slippery animal, the po-
etry itself? Yet in a good transla-
tion we can still hear the cry of that
animal and we recognize it.

The Ink Dark Moon benefits from
having two translators — Jane
Hirshfield of Marin, a fine poet
herself, and Mariko Aratani, a
Berkeley musician and weaver —
who worked together to bring forth
the pleasures of the original work.
The appendix that follows the po-
ems helps to fill in some of the gaps
between the Japanese and English
and gives us an idea of how subtly
complex the seemingly simple five-
line lyrics are. It also gives us
monolinguals a glimpse of the
translation process, as Hirshfield
discusses her aesthetic decisions,
explaining how she worked with
Aratani's literal renderings. Many
poems are discussed in terms of the
Buddhist attitudes and philosophy
that underlie them, further illumi-
nating their layers of meaning.

All this could have turned into
an overly scholarly presentation,
but happily the commentaries are
as clear and direct as the poems
themselves. While there's infor-
mation here for the scholar or lin-
guist, the material is consistently
accessible for readers not steeped
in poetics or Buddhist philosophy.
Reading it, I found myself con-
stantly turning back to the poems
with a deeper appreciation and un-
derstanding of their art. Here, for
example, is a poem by Komachi:

This entangling wind
is just like
last autumn's gusts.
Only the dew of tears
on my sleeve is new.

The notes to the poem read:

"The 'entangling' (hukimusubu)
wind of this poem is, literally, a
'blowing-and-tying' wind; Ko-
machi may have invented this word.
One thinks of all things being con-
nected, almost by accident, by the
pervasive wind's gusts, while only
the poet is left unattached. One
thinks also of the ties of karma, for
the poet's tears show that she is still
connected, if only to the past. The
interplay of old and new, lasting and
impermanent, is filled with a deli-
cate irony — the poet's sleeves the
year before would also have been
damp, with the autumn dew of se-
cret meetings by dark."

The sadness and the longing of
much of Komachi's work are evi-
dent in the poem above. And
Shikibu was no stranger to grief,
having lost in her lifetime a lover, a
husband, and a daughter. Both
women wrote movingly of love and
desire, and their poems' resonance
today reminds us that the funda-
mental joys and difficulties of hu-
man connection remain un-

changed. How modern this poem
by Shikibu sounds:

Wishing to see him,
to be seen by him —
if only he
were the mirror
I face each morning.

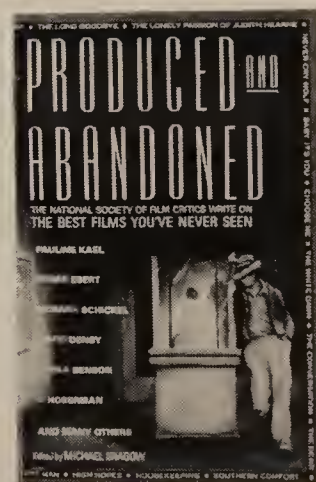
Or this, from Komachi:

Those gifts you left
have become my enemies:
without them
there might have been
a moment's forgetting.

I received *The Ink Dark Moon*,
not through the usual reviewer's
channels, but as a wedding gift — a
poignant reminder that love's ties
are as fragile as anything else in this
world. On the title page the giver
had inscribed this poem by Izumi
Shikibu:

Nothing
in the world
is usual today.
This is
the first morning.

Kim Addonizio teaches at San Fran-
cisco State University and conducts
private poetry workshops. Her poems
have appeared in *The Paris Review*,
The Threepenny Review and else-
where.



Revive These Movies

*Thirty-one film critics
write about their fa-
vorite obscure (and
not-so-obscure) films*

**PRODUCED AND ABAN-
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SOCIETY OF FILM CRITICS
WRITE ON THE BEST FILMS
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Michael Sragow. Mercury Books, 374
pages, \$9.95.

By Allen Barra

IT'S FITTING that *Produced and
Abandoned* should carry a cover
blurb from Philip Kaufman, direc-
tor of *The Unbearable Lightness of
Being* and *Henry and June*. "Some-
times," he writes, "worthy films are

pushed into oblivion by unfeeling critics, but in this volume the best in the relationship between reviewer and filmmaker lives.... This is a passionate guidebook to buried pleasures." Well he might feel that way: No American director of the past two decades has been more a victim of unfeeling critics, and this book helps resurrect two of his films, *The Right Stuff* (reviewed by Richard T. Jameson) and *The White Dawn* (reviewed by Jay Gould Boyum). (There's also a brief recommendation of Kaufman's first feature, *The Great Northfield Minnesota Raid*, by the book's editor, San Francisco Examiner film critic Michael Sragow, though he neglects to list the film in the book's index.) Kaufman is one of those strange directors whose films are generally panned or ignored when they're first released and then, through some slow and mysterious process, metamorphose into classics years later (often as clubs to beat his new films with). *Produced and Abandoned* is a hip film fan's guide to reclaiming the lost works of directors like Philip Kaufman.

You're reading this in the pages of an "alternative" paper, so several of the films reviewed here are probably familiar to you — you're probably wondering why Jonathan Demme's *Something Wild*, Francis Ford Coppola's *The Conversation*, or even Carl Reiner and Steve Martin's *The Man With Two Brains* need to be "saved" — they're all popular films by well-known filmmakers, right? Well, to borrow from Robert Christgau's description of the strange new music that began to appear in the late '70s, these films have all the characteristics of popular movies except one: They weren't popular.

But *Produced and Abandoned* is more than a guide to films that won't make an *Entertainment Weekly* video list: It's a chance for critics all over the country to check in on their favorite neglected films and in the process help you discover something. There's Sragow on Roger Spottiswoode's absurdly neglected *Under Fire*; Charles Champlin on Daryl Duke's *Payday*; J. Hoberman on Neil Jordan's adult horror masterpiece *The Company of Wolves* ("A luridly convoluted Freudian fairy tale, pitched somewhere between Joe Dante's *The Howling* and Jean Cocteau's *La Belle et la Bête*"); Terrence Rafferty on Herk Harvey's *Carnival of Souls* ("[It] has the power to detach you from your surroundings and put you in the middle of its own distinctive nowhere"). You may have seen the films, and you may have read the writers, but you'd have to have spent the past two decades reading nothing but film criticism to have read all these writers on all

these films.

As Sragow indicates in the introduction, such a book is more necessary now than in the '70s, when there was at least something that passed for a "film generation" willing to seek out the new and the odd and the controversial. But the success of "countercultural" movies "didn't just baffle studio executives — it exasperated them," Sragow writes. "Old-fashioned bucks and ballyhoo couldn't sell *Paint Your Wagon* or *Half a Sixpence*, while movies like *Midnight*

Cowboy and *They Shoot Horses, Don't They?* seemed to sell themselves." But in the '80s, the "film generation" seemed to decay into what Pauline Kael called the *Masterpiece Theater* generation, and the new executives that came into movies from banking, law and Coca-Cola didn't know how to market anything but megahits and sequels. *Produced and Abandoned*, the editor hopes, will "direct readers to some of the

best movies on the video shelf. Perhaps it will do more — stimulate readers to support local revival theaters." Yes, but if the book succeeds in the first aim, it might help to kill the few remaining revival houses.

Anyway, what makes this better than, say, a book based on a list of National Society of Film Critics award-winners is that the films included weren't chosen by a committee, but by individuals. This means you get passion in place of consensus — it also means you get some clunkers. I was willing to give Hal Hinson a chance to redeem *Hamburger Hill* for me, or to let Michael Wilmington try to do the same with *The Best of Times* or Terrence Rafferty with *Barbarosa* or Peter Rainer with *Shoot The Moon* — and subsequent trips to my video store proved that their efforts weren't in vain: Their essays literally forced me to resee the movies.

But I don't want to hear anyone reargue a case for *River's Edge* or *Henry: Portrait of a Serial Killer* or *The Brood*, and I don't want to read Roger Ebert or Bruce Williamson on anything. And some of the selections by more substantial critics are puzzling. By the time Owen Gleiberman finished jumping all over the place trying to say something nice about *The Last Temptation of Christ* (praising with damned feints?), I wondered why he chose it to begin with. (Why bother to knock Harvey Keitel's "Little Italy whine" — didn't some people in Christ's time have working-class accents?)

You'll probably have as much trouble with *Produced and Abandoned* as I did, but as Satchel Paige said, you pays your money and you takes your choice. I'll limit my major complaints to one: 31 people who call themselves *film critics*, and

not one of them chose to write about *Tapeheads*?

Allen Barra is a freelance writer. His work appears in the *Village Voice*, *Premiere*, and *Entertainment Weekly*.



Risky Writings

A new anthology highlights transgressive writings that explore the boundaries of freedom of expression

HIGH RISK: AN ANTHOLOGY OF FORBIDDEN WRITINGS. Edited by Amy Scholder and Ira Silverberg. Plume, 290 pages, \$8.95.

By Heather Mackey

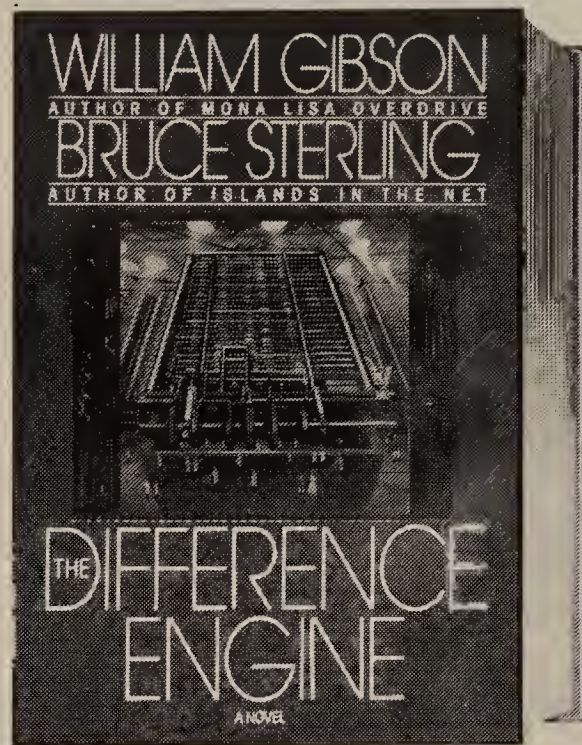
HEROIN AND S&M; mind games and sex toys; and death, death from just about every angle imaginable: from one's own hand, from a lover, a father, a heartless economic system, an anonymous murder-fuck and, of course, AIDS — the stories in *High Risk* aren't exactly "lite" reading. This collection of essays, poetry, and short stories from authors like William S. Burroughs, Kathy Acker, Gary Indiana, Karen Finley, Dodie Bellamy, and many others is a brave sortie against censorship that should be required reading for anyone who wants to understand the stakes in the current turf war over freedom of expression.

As the editors say in the introduction, "high risk" constitutes: "All those activities, subjects, imaginings that challenge the limits imposed not only by society but by oneself. If sadomasochism is about anything, it's about transgression — of the limits we thought we had. If we've taken drugs for a reason, it's to go beyond consciousness — one we thought was fixed. If asserting an ethnic identity is an essential means of survival, it's because culture in American society is based on the fallacy of white supremacy."

Guaranteed, some of the writings in this collection do contain some nasty bits that will make at least a few readers uncomfortable (the tastes represented are definitely varied). But as the editors make clear in the introduction, the pieces here are not necessarily *advocating*

continued next page

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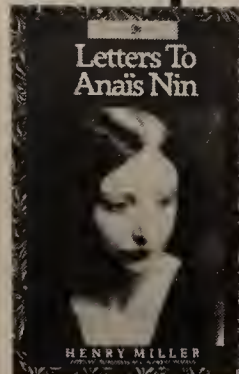
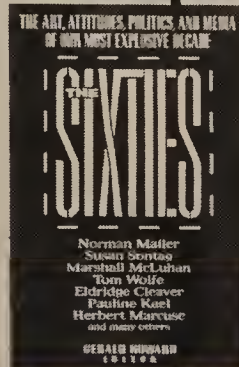
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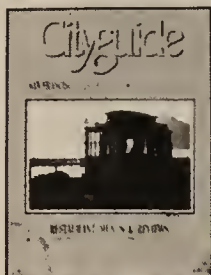
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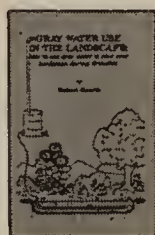
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reviews.

continued from previous page

anything — except freedom. These artists have come back from scouting out information so that we don't have to make a particular journey ourselves — or maybe, after reading them, we decide that we do.

Why is this book important? John Preston's essay at the beginning of the collection gives one answer. For him, writing pornography was not only self-exploration, it was a necessary mytho-poeticizing of the new world he was entering as a gay man. His piece — entitled "How Dare You Even Think These Things?" — chronicles the process of daring to think. At first, that meant daring to write about having sex with other men. Now, as someone who's tested HIV-positive, Preston continues to dare. As for his thoughts that he should still be able to have sex and that he should still be able to write porn, are they taboo now because of his antibody status?

While a piece like Preston's is valuable because of the space it creates for different modes of feeling and desire, some of the other selections hang in an uneasy balance between opprobrium and approval. Dorothy Allison's "Private Rituals" details the sexual awakening of a young girl. Lots of masturbation scenes — no big deal, right? Except that the girl's stepfather is molesting her and she's lusting after her uncle. Her sexuality is like a lightning bolt that crackles with random offshoots — destructive, uncontrollable, and somehow beautiful.

In Kathy Acker's "A Young Girl," the girl's artist father is commissioned to paint something for the mayor of New York. He is so inured to the banal horror around him that he contrives ever-more-hor-

When is a master-slave relationship a voyage of self-discovery, and when is it symptomatic of a diseased socioeconomic system in collapse?

rible situations for himself to view. Ultimately, he tries to set his daughter on fire — the most horrible thing he can think of to paint.

Acker's story conveys the feeling that what's happening is harmful. But in other pieces, like Bob Flanagan's "Body," the same power relationships are a means of getting off. When is a master-slave relationship a voyage of self-discovery, and when is it symptomatic of a diseased socioeconomic system in collapse? The introduction advises that looking for an answer to this question isn't the point, ambivalence is, or as the editors write,

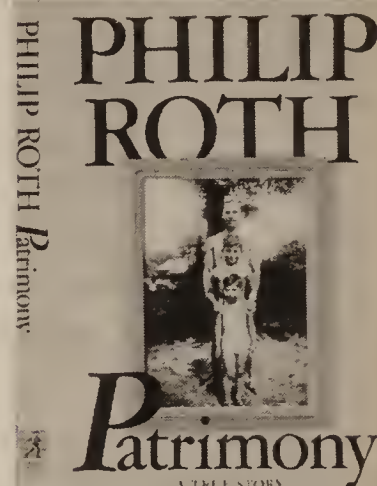
"Desire is as complex as the world in which we live."

The writing in *High Risk* is almost always courageous, vulnerable, and certainly transgressive — what I didn't count on it be-

ing was *sad*. In many ways, these cutting-edge authors are looking back — to the days before AIDS, to a time before crack, and to a country before George Bush and Jesse Helms.

Some of the authors in *High Risk* will be reading their work at a publication party for the anthology on April 6, at Southern Exposure Gallery, 401 Alabama, SF. Call 863-2141 for more information.

Heather Mackey is a staff writer for the Bay Guardian. She has written extensively on censorship.



Father Love

Philip Roth delivers an unabashedly truthful account of his father's last years

PATRIMONY. By Philip Roth. Simon & Schuster, 238 pages, \$19.95.

By Marcy Sheiner

PHILIP ROTH, who has written many novels of thinly disguised autobiography illuminating the dynamics of family relations, has delivered unto his readers an unabashedly true account of his father's last years. *Patrimony* encompasses the big issues: family, illness, death, the parent-child bond. It is a book with which many people, particularly those caring for aging parents, will identify.

The story opens with the discovery of a tumor on Herman Roth's brain, information that the son must impart to the father. As he sits in a hotel room studying the X-rays, the enormity of what he is confronting dawns on Philip: "I had seen my father's brain, and everything and nothing was revealed."

X-rays, however, are only the beginning. As Roth begins to absorb the significance of his relationship with father, he comes to realize that, though he knew the bond was deep, "What I hadn't known was how deep deep could be." It is a knowledge that unfolds gradually against a backdrop of doctors' waiting rooms, hospitals

and sickbeds.

In less capable hands, this kind of account could easily descend into the realm of the maudlin, but Roth uses his narrative gifts artfully to shape it into a subtly moving drama. There are even moments of humor, such as the description of a concert given by ancient musicians in the recreation room of his father's Florida condominium: "The performance was as alarming as it was heroic... the violinist could barely lift his head by then, let alone a hand, and I continued to wonder if something medical ought not to be done for him."

Throughout his account, Roth struggles to come to terms with exactly what it is he will inherit from his father. He has told him to leave any money to his brother because he himself has no need of it, but when his father does so, Philip comes to regret his advice: 'I wanted it because it was, if not an authentic chunk of his hard-working hide, something like the embodiment of all that he had overcome or outlasted.'

But the most pervasive emotion conveyed in *Patrimony* is the author's abiding affection for his father. As if creating one of his fictional characters, Roth fully develops the character of his father, so much so that the reader cannot fail to care about Herman Roth and his fate.

A tenacious fighter, the elderly Roth has, like any 86-year-old, his eccentricities. He refuses, for instance, to shell out the coins for a daily New York Times, even though reading it is one of the greatest pleasures in his life. When he does steal one from a friend or neighbor, he reads "the news about Israel first and then the articles about the Reagan administration that enabled him to stoke up his hatred of the president for the rest of the day."

Herman Roth's memory is long and full; at the drop of a hat he will regale any innocent bystander with anecdotes about his family, neighbors, or the owners of various businesses in his hometown of Newark. An uneducated man, he is unable to remember or pronounce *bouillabaisse*, which he loves, and finally settles on calling it "balla-boosteh," the Yiddish word for housewife.

Roth wisely does not overdra-

matize the painful events in order to wring emotion from the reader; rather, he allows the facts to speak for themselves. Thus, heartbreaking incidents do the job without much embellishment. For instance, after enduring a painful biopsy, the elder Roth asks his son, "rather like a child who'd been promised a reward for taking some terrible medicine, 'Now can I have my eye fixed?'" Even more harrowing is Roth's description of his father's having "beshat" himself. Philip cleans up the mess; it is not the first or the last time he experiences the role-reversal so common among children and their aged parents.

According to my dictionary, the term *patrimony* means "heritage" or "legacy." Throughout his account, Roth struggles to come to terms with exactly what it is he will inherit from his father. He has told him to leave any money to his brother because he himself has no need of it, but when his father does so, Philip comes to regret his advice: "I wanted it because it was, if not an authentic chunk of his hard-working hide, something like the embodiment of all that he had overcome or outlasted."

Later, when he is cleaning up his father's feces, he comes to the conclusion that this is the patrimony, because "once you sidestep disgust and ignore nausea and plunge past those phobias that are fortified like taboos, there's an awful lot of life to cherish."

Perhaps it isn't anyone's place to argue with whatever a child chooses to carry as his legacy from a parent, but after painting a vivid portrait of a man who almost obsessively remembers and recounts the details of all the human dramas that have crossed his path, one cannot help but conclude that Philip Roth the writer descended in a direct line from Herman Roth the storyteller. It is a legacy that the junior Roth, himself, reveals in the book's final moving sentence: "You must not forget anything."

Marcy Sheiner is a freelance writer whose work has appeared in Mother Jones, the San Francisco Chronicle, and other publications.

Cheap Art

Enter the surreal, scary, and sometimes sublime world of Thrift Store Paintings

THRIFT STORE PAINTINGS. Edited by Jim Shaw. Heavy Industry Publications, 207 pages, \$45, cloth/\$35 paper.

By Neil Wexler

A WINKING elephant holds a cocktail glass with an eyeball floating in it. King Neptune and his nymphs ride dolphins in the surf. Wolves tear at the carcass of a steer

continued next page

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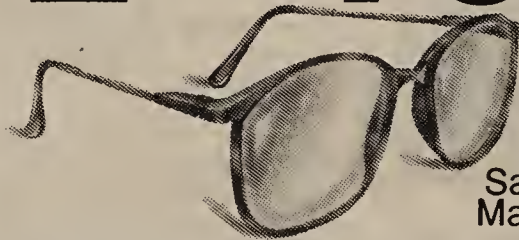
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reviews.

continued from previous page



Man with No Crotch Sits Down with Girl

on a moonlit, snowy night. A pink poodle poses coyly before a fire hydrant, saying, "Wee Wee Made-moiselle, Wee Wee Monsieur." A red-haired woman sits on a swing, smiling as a demon perches on her shoulder.

These hallucinatory images are a few of the more bizarre pictures in *Thrift Store Paintings*, surely one of the oddest art books of the year. More than 100 paintings by unknown artists, found in thrift stores, are reproduced in its pages. They all come from the collections of editor Jim Shaw and others.

The paintings are mostly primitive in their level of accomplishment, although some achieve sophistication of an imitative sort. And yet, even the crudest pictures often have a compelling quality: for example, there's *Two Kids with Farm in Background*, which shows a boy and a girl smiling at the viewer, blessed with identical mouths and noses, probably because the artist could draw only one kind. The draftsmanship is uneducated, yet the picture has a soothing warmth, an arresting peacefulness.

If these paintings have one unifying quality, it is their lack of photographic realism. They range from the surreal to the cartoonish to the

seminaturalistic, but most have an element of unreality, some even bordering on abstraction. This is part of their charm as well as the reason they can also seem emotionally detached. Feelings are presented by the artists in overt ways — a smile, a frown — but rarely is empathy stirred, because

Even the crudest pictures often have a compelling quality... The draftsmanship is uneducated, yet the pictures have a soothing warmth, an arresting peacefulness.

the subtle evocations of authoritative artistic technique are lacking. I sometimes wondered if the effect I was experiencing was even intended by the artist. In *Little Girl with Teeth*, the poor tyke looks positively demonic, a regular bad seed, but I doubt that was the artist's intention; it's probably just a picture of somebody's daughter, inexpertly done. The same goes for the ominous portrayal of a gas station owner, who looks ready to commit all sorts of mayhem. Was the artist a disgruntled employee, a bitter self-portraitist, or merely lacking in skill? Yet the picture is memorable in the same way that noir novelist Jim Thompson's brutish characters are.

It's easy to see why some of these pictures ended up in thrift stores rather than on the walls of their creators' homes; often they seem made not to hang, but instead to be displayed in the pages of a curious tome like this one. Who would put



Robot Attacks Two Women.

"Purple Toilet Paper and Flower" on the wall, even in the WC? Perhaps it was simply an exercise in light and texture, never meant for display. Then again, maybe it *did* hang in somebody's john!

The book has its share of tantalizing enigmas. *Man and Girl at Table in Gray and Cranberry* is a picture formally precise in color, tone and composition. An old man sits smiling in a chair, a young girl stands next to him smiling and holding a white cup. On the table is another white cup brimming with a red liquid that has spilled onto the tablecloth; in a wastebasket are pieces of paper on which some writing has been meticulously blocked out. On the wall hangs a small picture of a verdant landscape; outside the window is a bleak, gray vista of hills and roads. Drapes and curtains around the window dominate the entire image with compulsive angularity. There is something unsettling about this picture, as if it's telegraphing a message of psychological chaos despite the rigid control of its execution. Yet the message remains an undecipherable mystery.

The subject matter of these paintings is broad. There's *Woman Made of Pillow, Wax Lips, Green Thing*, a frightening concoction lit like a Man Ray photograph; a few pages later there's the comparatively benign *Grandma with Blue Glasses and Brown Dress*. There's the semicomical historical pageantry of *Cleopatra with Cats and Tiled Floor*, the sci-fi theatrics of *Robot Bursts Out of Crate* and *Robot Attacks Two Women*, and the Magritte-ish *Woman in Barrel with Yellow Roses, Typewriter and Chair on Boxes*. Perhaps the most intriguing series of paintings is a group of eight featuring America's First Ladies. Dreamlike, cute and scary at the same time, they appear to have very little to do with actual First Ladies (in fact, I wondered whether the unknown artist or editor Shaw assigned the titles), but a lot to do with the Byzantine workings of the artist's psyche. Crucifixes, hearts and flowers are some of the motifs in these rigorously obsessive works.

A few of the pictures seem full of clues about the artists and their lives, but the answers are left to our imagination; there are no biographical notes either to enlighten or distract, merely the works themselves, wrought with often ungainly candor. Actually, though, some sort of introductory essay or notes would have been an asset to the book. The canvases are sometimes daring in what they attempt. I could feel the artist's delight in the accomplishment of some technical feat, such as the light on mountain peaks in the cheerful *Indian Maidens Frolic in Bikinis*. And although I sensed these artists struggling with their materials, I also felt their dignity and fervent desire to create Art in hours stolen away from the workaday week. These undercurrents make *Thrift Store Paintings* an invigorating, provocative, humane book.

Thrift Store Paintings is available through the publisher, Western Avenue Productions, P.O. Box 85428, Hollywood, CA 90072. Prices include tax and shipping.

Neil Wexler writes about art, history and movies for various magazines.

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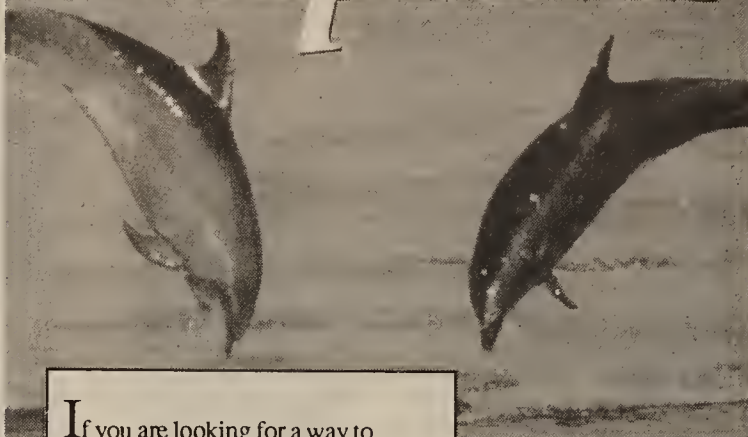
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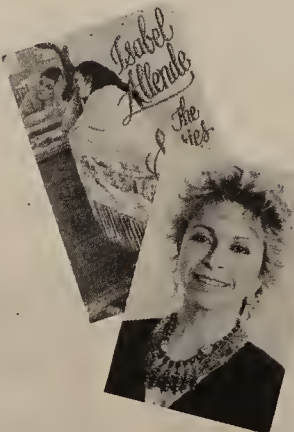
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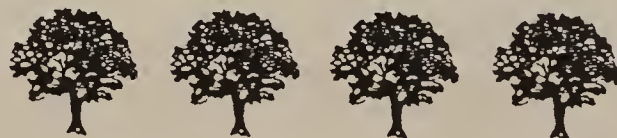
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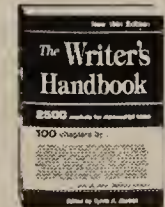
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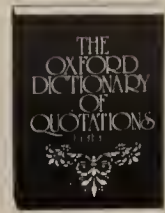
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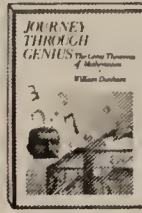
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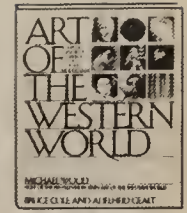
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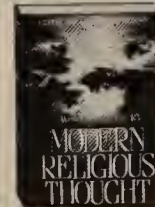
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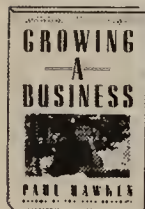
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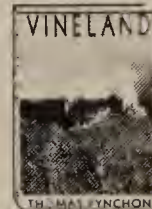
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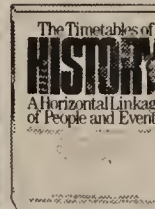
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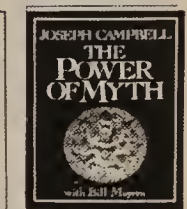
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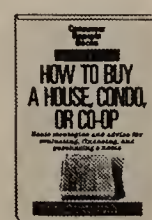
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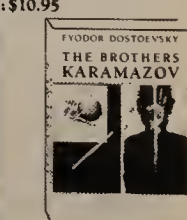
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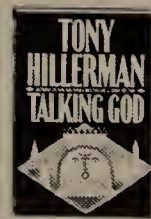
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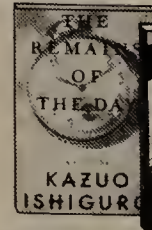
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HOME IS WHERE THE HEART IS

Known primarily as an avant-garde jazz pianist and composer, Robin Holcomb enters the realm of the singer-songwriter

By Derk Richardson

IF DOROTHY from *The Wizard of Oz* had been a poet, she might have written a song like "Deliver Me," the final track on *Robin Holcomb*, one of the most remarkable albums of 1990. Don't get me wrong: "Over the Rainbow" is a great song and no doubt more appropriate for a schoolgirl from Kansas than an oblique line such as "Can you prove what's holy/When the river runs dry?" And the merger of Dorothy's utopian dreams and her deep-seated need for a home in the real world have given her story and her song extraordinary staying power in our culture.

Like *The Wizard of Oz*, *Robin Holcomb* is about the tension between running away from home and recovering one's true origins. But instead of Dorothy taking her cues from Tin Pan Alley tunesmiths, it's as if she had been hanging out with the Kentucky poet-farmer Wendell Berry and listening to Erik Satie, Thelonious Monk, and the Band. Robin Holcomb is a pianist best known for her compositions, performed in the new-music avant-garde by Butch Morris, Rova Saxophone Quartet, the New York Composers Orchestra (which she cofounded with her husband, keyboardist Wayne Horvitz), and others. Now she has taken a tentative step into the singer-songwriter realm with her new album for Elektra Musician. Next Tuesday, she appears with her band at the Great American Music Hall in one of the few performances of these songs.

Holcomb's spare lyrics and unique meldings of musical traditions make *Robin Holcomb* deceptively easy to listen to; at the same time, it is haunting and cryptic. Most provocative is the shifting sense of place in such songs as "Troy," "So Straight and Slow," "Yr Mother Called Them Farmhouses," and "Waltz." She evokes mysterious rural locales where "the light is only perfect for a very short time"; she warns that "nothing will grow/where anyone has suffered"; and conjures up memories of "how the flat sky/covers all sleeping things." In song after song, Holcomb assembles vivid details — "a deer struck down by a car," "a rifle aimed at the ceiling," or "a woman with a child's dress on" — into pictures that remain strangely remote. Then she binds them with curious, repeating verbal knots, like "needle full of miracles" and "oh, the fury/waiting on the station man." The thin grain and wavering vibrato of her quasi-Appalachian voice further confound the listener's attempt to deduce exact meaning or geographic locations.

"A lot of the songs on this record harken to another time and place that I can't really pinpoint," Holcomb said during an interview last fall, when she was in town to perform a solo piano concert at New Langton Arts and to hear Rova rehearse her composition "Laredo." "Some of the songs are vaguely related to the time I lived in North Carolina. There are no songs about New York, and I lived there for 10 years. It's sort of a general longing for someplace, I don't know where. It's not the city of Seattle, though [where she now resides with Horvitz and their 5-year-old daughter, Nica], but for city living, Seattle's pretty great."

During a long discursive conversation, the soft-spoken Holcomb admitted: "It's very hard for me to talk about music. I'm kind of getting the hang of talking to people about this record, but not really. Things come out of my mouth that I'm just appalled by." And she noted that she has just as much difficulty as the critics and her record company defining her songs. "I don't know where they put me," she laughed quietly. "A couple times in reviews I've been compared to different schools of painting — Edward Hopper, the Hudson River School. I think that's pretty interesting."

Discovering that we were both avid readers of Wendell Berry, Holcomb returned to the notion of "a sense of place," a theme that permeates Berry's fiction, essays and poetry. "It's kind of unusual to find that in music now," she said. "It's the exception, not the rule, to get that sort of resonance."

But it seems a logical component of Holcomb's artistic sensibility, given her peripatetic past. Born in Savannah, Georgia, she was raised in San Jose, lived for years in the Santa Cruz mountains, and followed a love interest to North Carolina, where they sharecropped tobacco and tomatoes — "sunup to sundown, six days a week" — for a couple of years.

Whether it's a birthright or the impact of her short stay there as an adult, Holcomb does feel certain ties to the South, and they crop up in both the faint yodel of her voice and the lyrical connection to the storytelling tradition. The idea of preserving cultural memory through song informs all of *Robin Holcomb*, but most notably the opening "Nine Lives":

*Do again what you always did
As a kid
Remind me of the secrets
That we always hid....
What will you remember most
In the end?"*

and the pivotal "Hand Me Down All Stories":

Sweet bitter truths to live by



PHOTO BY MARION ETLINGER

Robin Holcomb: Songs that explore 'a sense of place.'

*May their pleasures be repeated
Throughout our little lives.*

"I feel a real kinship to the Appalachian music tradition," she explained, "more than to a lot of other American musics — except for free jazz. Where we lived in North Carolina was really isolated. We lived like a mile and a half from the nearest human being, in an old tobacco barn that we had remodeled into a house; it was up on stilts in a holler, and our roof blew off in a big storm. And while it sounds like a ridiculous statement, I didn't know places like that still existed in the United States. But there were moonshiners and bootleggers. One old farmer who used to hang out with us, he served time on a chain gang and he still made moonshine. And there were the very serious fundamentalist Baptist people and their wild culture and wild funerals that would make your hair stand on end."

"I guess that period in my life was so different from anything before or since that I'll always remember it. It was a very strange time. I haven't been back there since. I'm kind of curious as to how it's changed, if at all. I kind of doubt if it's changed much."

Holcomb's other musical influences come from her study of the Sundanese music of western Java, her love of improvised music (Cecil Taylor, Albert Ayler, the Art Ensemble of Chicago), and an indelible fascination

with the deep blues of Skip James and Howlin' Wolf. Her pop tastes run to the Band and John Hiatt.

For someone who spent "the better part of 10 years" among the "Downtown" musicians of New York City — such as John Zorn, Bill Frisell, Tim Berne and Bobby Previte — Holcomb displays little of the sometimes frenetic, high-energy eclecticism that defines that scene. "I was more on the fringe of it," she explained. "I don't perform real often, and I'm rarely a side person in a band [although she has done temporary service in Horvitz's band, The President]. I'm usually performing my own projects."

But her work — including a theatrical song-cycle, *Angels at the Four Corners*; an album of her compositions played by compatriots, *todos santos*; and her Sound Aspects recording, *Larks They Crazy* — does share the "Downtown" mission of integrating diverse cultural fragments. On *Robin Holcomb*, it does that with a particularly deft and seamless touch. The music can be stark, atmospheric and elegiac, or rich, rhythmic and wry. Holcomb credits the band — Horvitz on keyboards, Bill Frisell on guitars, Doug Wieselman on reeds and guitars, Danny Frankel on drums and percussion, and Dave Hofstra on basses and tuba — with "figuring out ways of blowing up the songs from small solo pieces."

And that's good — otherwise they'd be incredibly short songs. In some ways, the music has a life of its own on this record, which I like a lot. It's not just written as a complement to the lyrics."

Still, it was the combining of artful pop music with intriguing lyrics that resulted in the compelling whole. And the task didn't come easily. "Writing songs was something I wanted to do for a long time," Holcomb said, "and I had really been miserable at it for a long time. And then I suddenly decided to try. They were *really* bad for a while. I could write words and music, but never put them together in a way that made sense." The breakthrough came, she thinks, when she worked on a production of *The Tempest*, setting Shakespeare to music. "Something sort of broke then; I guess putting other people's words to music helped."

However she managed it, Holcomb came up with a beautiful piece of work. Even if she were never to find her way back to this place, the songs on *Robin Holcomb* will endure like pressed flowers: fragile, crackling, dry preservations of a romantic moment. After all, "The light is only perfect for a very short time." ■

Robin Holcomb appears with her band Tuesday, March 19, at the Great American Music Hall, 859 O'Farrell, SF. 885-0750.

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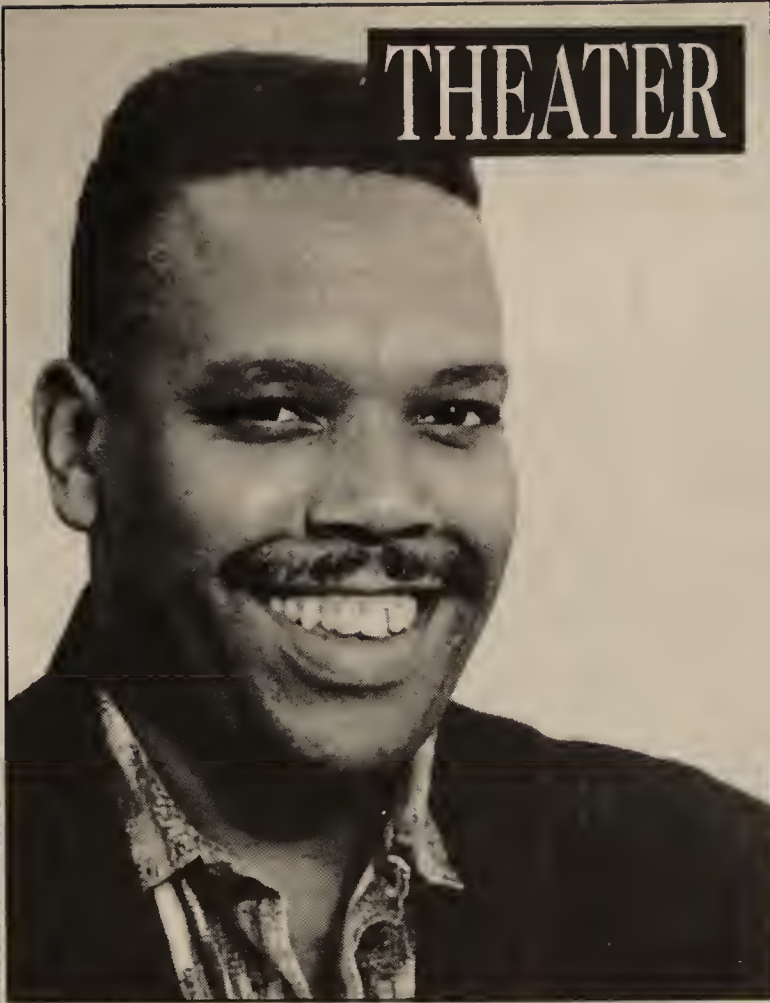


PHOTO BY CRISTINA TACCONE

Robert Alexander: 'African Americans have always provided the bass line for America.'

BACK IN SYNC

Robert Alexander has been through a lot — but out of the pain has come his latest play, *Erotic Justice*

By Kim Euell

I HAD been having this recurring dream for about a month. I'd see myself running out of my house, on my hands and knees, through the streets of Oakland, and when I came to the freeway, it was littered with the bodies of dead black men. They were scattered all over the highway. Cars were hitting them as they tried to cross. And no one would slow down, no one would stop for the dead black men. They just kept driving, in a hurry, on their way to work. Then, I'd wake up, sweating."

The teller of this despairing tale is playwright Robert Alexander, recounting the experiences that led up to his writing *Erotic Justice*, a new hip-hop musical that premieres this month at the Lorraine Hansberry Theatre.

With 11 produced plays to his credit, including four collaborations with the San Francisco Mime Troupe, Alexander ranks among the Bay Area's most produced playwrights. Along the way he has amassed a respectable number of awards, including two Bay Area Critics Circle Awards and three Hollywood Drama-Logue Awards for Best New Play (*Secrets In The Sand*, *We Almost Made It To The Super Bowl*, and *Air Guitar*).

Despite his critical success, Alexander stopped writing for three years, frustrated when his musical *Air Guitar* failed to bring the commercial success he had hoped for. "I sat on the sidelines, unable to write,

until the big earthquake unloosed the captive muse in me. The next thing I knew, the muse had me captive. I would go down into my basement and I would look at this poster — I've since torn it down — from an old play I saw several years ago called *Animals Are Passing From Our Lives*. Then one day I sat down at my typewriter and I wrote a rap by the same name. Then I wrote a rap called "Waiting For Godot." I locked myself in my basement and got inside my typewriter. I went without food and sleep for several days, ignoring all my family responsibilities. Carolyn, my wife, kept trying to call me back to reality, but I was enraptured. My parents tried to talk to me on the phone, but I'd tell them, "I'm doing my job, leave me the fuck alone," then I'd hang up on them. I worked around the clock, writing these three plays, until I finally had to be pulled away from my typewriter by the Oakland police."

Concerned about her husband's mental state, Carolyn Alexander had taken her in-laws' advice and called the police, who put him in an ambulance. On the way to the hospital, Alexander recalls feeling so good that he asked the driver to "throw on some Miles Davis."

Alexander refers to this incident as "the time I stepped out of my mind." Today he seems very much back in his mind — as well as his heart and soul — as he speaks softly but passionately of having felt, during that period, "the collective pain of black men and of the black community."

"I felt the pain of the multitudes of African American men languishing in prison, and the community's pain at having had its symbolic father and godfather, Nelson Mandela, and James Brown, the Godfather of Soul, imprisoned. I felt the pain of watching the war on drugs become a war on black men. And I couldn't handle it."

Looking out of the front window of the home Alexander shares with his wife and two children, it's easy to identify the source of his despair. Living in the heart of East Oakland's black ghetto, Alexander sees boys his son's age, 13, dropping out of school, standing on corners, becoming men of the street. He describes seeing one of his son's former playmates trying to hot-wire a car. "I realized that this kid that I used to babysit is going to wind up in prison."

Describing *Erotic Justice*, Alexander says: "It's a mirror of the black community. It reflects the pain of wasted lives."

"Don't look for a plot," he warns. "It's rap performance art. Each song is a vignette, every moment is a rap. You see, rap is the means through which we as a people are currently affecting the dominant culture. African Americans have always provided the bass line for America." Set on death row, the play begins with M.C. Time, God's messenger, descending from his watchtower to deliver a sermon. "The message is that we are out of rhythm with nature, so here's some bass in your face to get you back in sync. The opening rap, 'Waiting For Godot,' is about how we as a people are looking for signs. And how too many of us are willing to sell our souls to the highest bidder: George Bush's military machine."

The music for *Erotic Justice* was written by David Allen, Alexander's collaborator on *Air Guitar*. You can expect his cutting-edge score — which reflects the musical influences of Public Enemy, George Clinton, and Miles Davis — to make you want to dance. The set is spare, but it includes a montage of video monitors that add to the prison-like atmosphere. In sharp contrast are the colorful, fantasy-like costumes by Susan Anderson. The show is directed by Stanley Williams.

Erotic Justice is the first play in a trilogy that includes *The Neighbor's Dog Is Always Barking* and *Rooms For Rent*. Currently installed as playwright-in-residence at the Lorraine Hansberry, Alexander hopes that the other two works will also be produced there in upcoming seasons.

Since returning to writing, Alexander has also collaborated with the Mime Troupe on *Rats* and authored the play *Uncle Tom's Cabin*. Originally commissioned as part of the ill-fated Festival 2000, *Uncle Tom's Cabin* premiered at the Lorraine Hansberry this past October and is currently set to begin a national tour.

When asked how he has been affected by his recent experiences, Alexander replied: "The despair is gone. I'm more humble and more relaxed now. It used to be that people met my ego and my anger before they met me. My writing is freer now. I'm no longer working under any restraints, no longer trying to cater to an audience. I'm writing for me." ■

Erotic Justice plays at the Lorraine Hansberry Theatre in Oakland through April 7. Call 474-8800 for showtimes and ticket information.

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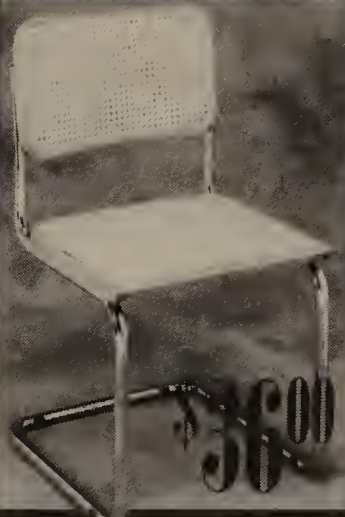
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MICROFILMS

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The Comfort Of Strangers

What a pity the comfort in this Paul Schrader-directed, Harold Pinter-scripted, set-in-Venice film's mostly cold. Despite its imposing interior, exquisite exteriors, and a convincing cast, the attempt to be strangely sinister is so convoluted that the *raison d'être's* obscure. Mother-of-two Natasha Richardson and rather petulant Rupert Everett have come to Venice to decide where their relationship's going, if anywhere. They meet strange teller of strange stories Christopher Walken, who takes them to his palatial apartment for dinner, where equally eerie wife Helen Mirren waxes euphoric over Everett's beauty. The evening's not a success, but when, after several days of reawakened sexuality, the young couple reencounters the strange duo, they reluctantly accept a second invitation, with shockingly unexpected results. But there's so much that's unclear the film's edge is blunted, leaving too little for the audience to take comfort from, or anything else. (Fri/15-Thurs/28, Castro, SF)

Guilty By Suspicion

When you were young and going to change the world, did you casually attend a Communist Party meeting or two? If you later worked in late '40s and early '50s Hollywood, and a House Un-American Activities Committee's anti-Communist witch hunt victim informed on you to save him- or herself, your career was over, unless you named names. When attended-two-Communist-meetings-years-ago golden-boy director Robert De Niro's suddenly blacklisted by studio chiefs who once fought for his services, he refuses to name names. He's barred from the studio set, and work and friends become nonexistent, with ex-wife Annette Bening the only exception. As writer-director Irwin Winkler's powerful film ranges over other lives shattered forever by this practice, and De Niro's best friend George Wendt begs to name De Niro to save himself, the pressure and panic involved in the choice between betrayal or career death becomes palpable, with De Niro note-perfect in a top-flight cast — would that space allowed one to name names. (Cinema 21, SF; Grand Lake, Oakl.)

Freeze — Die — Come To Life

It would have been easier to appreciate writer-director Vitaly Kanevski's black-and-white film if he had prefaced it with a brief explanatory paragraph. As it is, the focus is on prankish young Pavel Nazarov and his gray, end-of-WWII life in an East Russian mining community that differs little from the labor camp for prisoners of war it operates and which doesn't make following the film any easier. His mother has no time for him, but he strikes up a friendship of sorts with Dinara Drukarova, a girl his own age, who can't stop him from putting yeast in the school latrine or even causing a train to be derailed! The film's also full of unrelated incidents and images that add to the strong sense of the hopelessness of life in this forbidding area, and since Kanevski himself grew up here and was also imprisoned in a labor camp for eight years, he knows whereof he speaks, and it shows. (Lumiere, SF)

Iron & Silk

From the time he was 13, Mark Salzman wanted to be a fearless kung fu expert. But learning Chinese and later majoring in Chinese literature wasn't enough, so he decided to teach English at a small mainland China college. There he had to relearn his entire approach to life, from etiquette through morality to correct kung fu attitudes, the first two via Chinese tutor Jeanette Lin Tsui and young doctor Vivian Wu — to whom

Salzman becomes much attracted — and the second through at-first-reluctant martial artist Pan Qingfu, the film's most charismatic character. Salzman makes many mistakes, including almost alienating Qingfu and just about everyone else as "inscrutable" takes on new meaning. But Salzman, whose true-life experience all this is, seems too emotionally shallow to be interesting, and Shirley Sun's direction makes her film more like a lesson for those interested in Asian ways and martial arts, but not much more, despite some quite lovely cinematography. (Kabuki, SF)

Ju Dou

Sadistic, miserly Li Wei, who tortured his first two wives to death, has just bought a beautiful new one, Ju Dou (Gong Li), and brought her to his 1920s village dye factory in northwest China. Adopted "nephew" Li Baotian's both bewitched by her and appalled at his uncle's cruelty toward her. Consequently, it's comparatively easy for Ju Dou to seduce him and become pregnant with his male child, whom she must pretend is Wei's. But shortly thereafter, an accident cripples Wei from the waist down, and the couple flaunt their affair in front of him and tell him the truth. He tries to kill the child, who never speaks or smiles until, for no apparent reason, it calls Wei "daddy," whereupon he becomes a doting parent, with dire results. The strange child never speaks to Baotian either, although it knows who Baotian is, with even direr results, in Zhang Yi-Mou's film that's as enigmatic as it's stunningly beautiful, and never tips its traditional hand as to its intentions. (Gateway, SF)

Rosencrantz & Guildenstern Are Dead

Did you ever try to read Tom Stoppard's play of the same name, only to find it a bit of a bore (to put it politely)? Then you'll be happy to know that his film version's full of pithy plays on words, mostly between first-rate performers Gary Oldman (Rosencrantz) and Tim Roth (Guildenstern). The two characters, who were minor in *Hamlet*, are now major, as they hang around Elsinore trying to join the play and find out why Hamlet (Iain Glen) is behaving so strangely. But they're always in the wrong place at the wrong time, arguing confusedly at their lack of progress. Surprising scene-stealer Richard Dreyfuss is the head of the players who perform marvelously for Queen Gertrude (Joanna Miles) and King Claudius (Donald Sutherland) at Hamlet's sly wish, but prithee, take note — it's all very definitely of the art film genre, and without that gentle reminder, some may go and end up wishing Rosencrantz and Guildenstern were dead. (Kabuki, SF)

Shadow Of China

It's 1976 China. Chairman Mao is dead, and young revolutionary student John Lone's forced to flee with girlfriend Vivian Wu to Hong Kong, where they're separated. Thirteen years later, Lone's almost unrecognizable as an international businessman with a mysterious past and a British mistress, Sammi Davis. Wu's become a nightclub singer who gets involved with naive young Japanese journalist Koichi Sato. Questions keep arising as to who Lone really is, and there's a romance of sorts between Wu and Sato, even though she obviously cares for Lone, but Japanese cowriter and director Mitsuo Yanagimachi appears to be more intent on making a multinational movie than anything else (the producers are American and the production designer's a Brit), and much of the acting's stilted. Even Lone, searching for an understanding of who he truly is, lacks depth, and one's left wishing the movie's "Shadow" had been more deeply cast. (Kabuki, SF) ■

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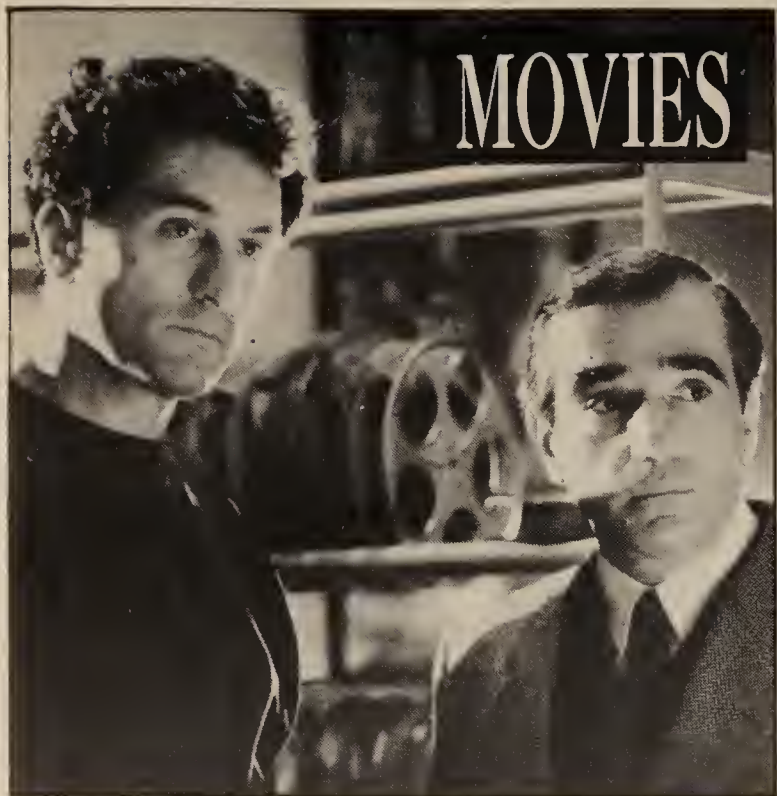
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Paint it black: DeNiro and Martin Scorsese in *Guilty by Suspicion*.

MOVIES

TRIALS AND TRIBULATIONS

Strong laws get questioned in two new dramas, but the films themselves are weak

GUILTY BY SUSPICION. Directed by Irwin Winkler. Cinema 21, Stonestown, SF; Grand Lake, Oakl. **CLASS ACTION.** Directed by Michael Apted. Presidio, SF; Century, Oakl.; UA, Berk.

By Steve Warren

ROBERT DE Niro may give one of his subtlest, most sympathetic performances in *Guilty by Suspicion*, but the film itself reeks of its own nobility in telling a Story That Must Be Told. It's hardly an act of courage today to put down McCarthyism; the Hollywood blacklist was dealt with more wittily and creatively — and 15 years earlier — in Martin Ritt's *The Front*.

That said, it doesn't hurt to have an occasional reminder. The 1950s were a decade when buses waited for kids and postal carriers knew the people on their routes by name, but it was also a time when ambitious politicians latched onto the House Un-American Activities Committee (HUAC) as a vehicle for grabbing headlines — done most easily by exposing celebrities as "communists" and "communist sympathizers." Even a false rumor could wreck a person's career.

In *Guilty by Suspicion*, Sam Wanamaker plays an attorney whose job is to get people to "cooperate" with the committee by accusing their friends. "This is not about national security," he counsels. "This is not about loyalty. This is about power. This is about publicity." Once suspects have thus "purged" themselves, they can work again, but the process will start over for those they name.

De Niro plays David Merrill, a successful film director who, in

September 1951, returns from scouting locations in Paris to find himself under investigation and suddenly unemployable. Darryl Zanuck (Ben Piazza) asks him to "straighten things out" so they can proceed with the picture Merrill's been planning for a year and a half. What's the problem? "I went to a couple of meetings 10 or 12 years ago," Merrill says, "and that's it." That was when the Soviets were our allies and it was legal for Americans to join the Communist party, before HUAC retroactively rescinded the freedom of assembly guaranteed by the Bill of Rights.

No one expects the workaholic Merrill to be uncooperative. His ex-wife (Annette Bening), who should know, tells him, "Everybody thought that making movies meant more to you than anything else." Zanuck and the others thought he would cave in like Chris Cooper, who turns in his own actress wife (Patricia Wettig).

By Christmas, Merrill's lost his house and can't get work. His best friend (George Wendt), the last person in the world he wants to turn over to the committee, is ready to turn him in. Merrill's 10-year-old son (Luke Edwards, who could be the next Macaulay Culkin) is afraid his dad will be executed like the Rosenbergs. Pushed beyond endurance, Merrill agrees to testify. But will he clear himself by implicating others, plead the Fifth Amendment and be considered "guilty by suspicion," or do what we all like to think we'd have the courage to do?

The screenplay, by longtime producer but first-time director Irwin Winkler, fictionalizes the main characters and, except for Zanuck, makes slight changes in other names (Abe Barron for Abe Burrows, Jerry Coop-

er for Gary Cooper, etc.), which gives it an air of wishy-washyness. De Niro's performance is as good as *Guilty by Suspicion*'s intentions. Bening is fine in an unchallenging cheerleader role. Wendt is OK, but doesn't achieve the tragic dimension of Zero Mostel in *The Front*. Wettig overacts shamelessly.

Even when real locations are used, they have a studio-set look, as Winkler's direction harks back to the era he's reporting on. He's got the sincerity but not the skill to make a Film That Must Be Made.

Class Action has more class than action, but it ultimately lets you down on both counts. It's a story of reconciliation between a middle-aged father and his independent daughter, both are attorneys, but they're on opposite sides of a class action lawsuit.

Gene Hackman plays Jedediah Tucker Ward. With a name like that he should be carved on Mount Rushmore, but he's an impassioned liberal on the order of J. Tony Serra (the inspiration for *True Believer*), whose office was used for a set. Jed's daughter Maggie (Mary Elizabeth Mastrantonio) is a cool, unemotional yuppie, "in bed with the vilest kind of corporate vermin," as Jed puts it. She's also in bed with Colin Friels (an Australian actor who proved in *Darkman* he can be a great all-American villain), a junior partner in the law firm she works for. He wants her to move in, but she balks: "I don't want them saying I made partner for anything but my work."

The family conflict has two main components. Jed wasn't there for Maggie when she was growing up, and he cheated on her mother. His wife of 35 years (Joanna Merlin) has long since forgiven him, but their daughter can't. It's obvious to everyone around them that Jed and Maggie really love each other and would make a great team.

Maggie's firm represents Argo Motors, whose 1985 Meridian station wagon blew up if it was rear-ended while the left-turn signal was flashing. This happened to 132 of the half-million made in that model year, but the company considers that what used to be called "acceptable casualties." "It's cheaper to deal with the lawsuits than it is to fix the blinker," Argo reasoned, or as one tester puts it, "There's gonna be damage until we find a way to make cars that bounce."

If you think the car manufacturers are bad — and the script makes sure that you do — wait until you see the legal action taken on their behalf. Friels and big boss Donald Moffat would obviously murder car-crash survivors faster than you can say "Pinto" to keep them from testifying, if they can't be discredited legally. "I want him eliminated as an effective witness," Moffat tells Maggie before a pretrial interview. She does the job, but we know she doesn't really have the killer instinct. We know everything that will happen in *Class Action*, we just don't know how it will happen. And some of the scriptwriters' solutions are embarrassingly contrived and thoroughly unbelievable.

The San Francisco settings are well-utilized, and Hackman and Mastrantonio give their customary superb performances. That's enough to make you want to believe *Class Action*, but not enough to make you able to. ■

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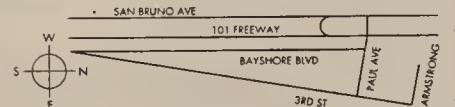
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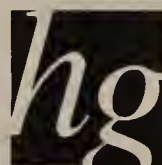
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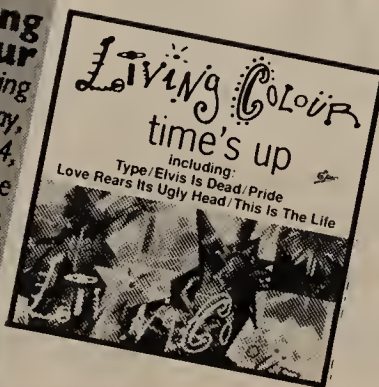
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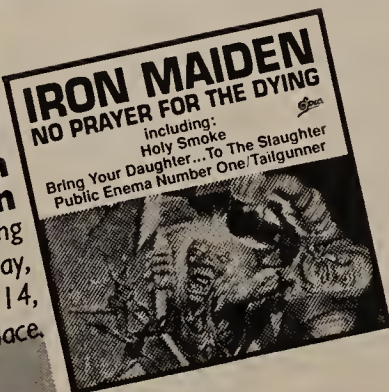
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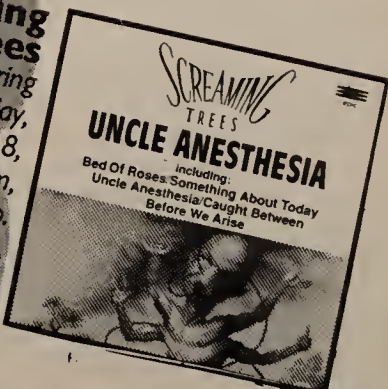


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DAYS A WEEK



A harsh unwelcoming for Zhang Yi-Mou's *Ju Dou*. See Fri/15.

A selective guide to Bay Area events by Susan Gerhard

15
friday

'WAR IS MENSTRUATION ENVY' So says guerrilla filmmaker Nick Zedd. (I'm glad someone's finally figured it all out.) His latest film, *War's Menstruation Envy*, uses Annie Sprinkle and Kembra Pfahler to muse on the subject. Zedd travels from New York to introduce this film, plus earlier works *Police State* and *Whoregasm*. Tonight and Sat/16 at 8:30 pm, Artists' Television Access, 992 Valencia, SF. \$5. 824-3890. (Also Sun/17 at 7:30 pm, Studio Four, 2702 18th St. at York, SF. \$3. 863-0582.)

SUBCULTURE SEXUALITY Seems in all the arguments about censorship, pornography, and the artistic merit of Robert Mapplethorpe's photographs, elemental questions about Mapplethorpe's methods of representing a subculture have been left out. UC Berkeley art historian **Richard Meyer** gives a highbrow-historical analysis of the work tonight, addressing what it meant to photograph gay sadomasochism in the '70s, and the choices Mapplethorpe made in depicting prac-

tices of s/m culture. 8 pm, Southern Exposure, 401 Alabama, SF. \$4. 863-2141.

BELLY DANCE GROUNDSWELL The largest gathering of some of the most malleable bellies in the world takes place this weekend in the **11th Annual Rakkasah Festival**. Belly dancers travel in from all over the U.S. and world to dance from the hip; Irish, Hawaiian, and South American traditional dancers, as well as American cloggers and German and Australian troupes, also perform. Tonight, 7-11 pm; Sat/16, 11 am-10 pm; Sun/17, 11 am-8 pm. Richmond Memorial Auditorium, 27th St. and Nevin, Richmond. \$8 donation. 724-0214.

'TAKING SHAPE' If you're looking for progress in the world of women writer-performers, check out the poets, dancers, comedians and playwrights in tonight's **Brava! for Women in the Arts** program — Opal Palmer Adisa and Deborah major in the performance poetry piece *Mama Don't Sing Lullabies*, Marga Gomez straying from her usual comedy routine, dancer Liz Ozol with witty commentary on breast implantations, and Sara Dewitt in *The Medical Transcriber*. The program Sat/16-Sun/17 closes Brava's two-week residency at Life on the Water with Jill Togawa and Diane Takei, Lois Silverstein, Robin Karfo and Belinda Sullivan. 8 pm, Life On The Water, Fort Mason, Bldg. B, Laguna and Marina, SF. \$7-\$10. 641-7657.

CHINESE NOIR *Red Sorghum* director Zhang Yi-Mou's *Ju Dou*, hitting on the bleak themes of abuse, murder, and rebellious love in a Chinese family, wasn't too well received by the Chinese government. In fact, the film is suppressed to the point that officials want to pull it from consideration in the 1990 Academy Awards, where it's been nominated for Best Foreign Language Film (though you'd think any government would want Zhang's typically rich-colorful-vast landscapes floating about the world as good PR). Opens tonight, check First Run listings for time, Gateway, Jackson at Battery, SF. \$6.50. 421-3353.

A MAN AND HIS DOG Steve Farley makes heroes of the mundane — gas stations, dogs, uh, people — in his **"Working Class Heroes"** photography exhibit. Coupled with Farley's "personal archaeology" pieces of daily life is Richard R. Knepp's photographic journey through the American South and Southwest. Reception, 6:30-8:30 pm; exhibit through April 30, Mon.-Thurs., 6:30-9:30 pm; Sat., 2-6 pm. Hayward Area Recreation District's PhotoCentral Gallery, 1099 E St., Lower Level, Hayward. 881-6735.

CRANKIN' With momentum from his recent 40-city tour with Jack DeJohnette, Herbie Hancock, and Dave and Pat Metheny, **Dave Holland** brings his bass bravado to Oakland with a quartet composed of himself, Steve Coleman on alto sax, Kevin Eubanks on

guitar, and Marvin "Smitty" Smith on drums. Tonight and Sat/16 at 9 and 11 pm, Concepts Cultural Gallery, 480 3rd St. (off Broadway), Oakl. \$13-\$15. 763-0682.



STEVE FARLEY, MANNEQUIN, CAIRO, 1990

STEVE FARLEY, WALLULA JCT., 1989

'I WANNA FUTURE' but don't we all. **Hank Hyena** puts forth his dreams in mutated physical form

in tonight's opening for Footwork's spring series. Tonight and Sat/16, Fri/22-Sat/23 at 8:30 pm. Footwork, 3221 22nd St., SF. \$8. 824-5044.

'NICARAGUA: A DECADE OF REVOLUTION' Take a signed copy of the revolution home with you? Sounds tacky, but this book-signing party for the Lou Dematteis and Chris Vail-edited photojournalistic portrayal of '80s Nicaragua is anything but frivolous. Watch slides and meet some of the many photographers who contributed to the anthology. 7 pm, Eye Gallery, 1151 Mission (bet. 7th and 8th Sts.), SF. 431-6911.

CRUISE WITH HARVEY STEIN'S ANCESTORS in his one-man multifaceted monologue of sorts, based on Eastern European travels, musings, and musical discoveries. Tonight and Sat/16 at 8 pm, PM Studio, 455-A Valencia, SF. \$5.

TOILING MIDGETS prove some musical might in concert with **Thinking Fellers Union Local 282** tonight. The Midgets' straightforward moodiness (if that's possible) has charm, with some familiar guitar riffs and a dose of distortion. 10:30 pm, I-Beam, 1748 Haight, SF. \$5. 668-6023.

16
saturday

THE ICEMAN COMETH Settle into a Texas "cold blues" groove with "master of the telecaster" **Albert Collins** and his band the Icebreakers plus the Uptown Horns. The Kinsey Report opens with Big Daddy Kinsey and the Larry McCray Band — all the initial blues recruits to the Point Blank/Charisma label. 8 pm, Slim's, 333 11th St., SF. \$15. 621-3330.

PARANOID FANTASIES Conspiracy theorists should find some satisfaction in two Czechoslovakian films from "The Banned and the Beautiful" series tonight: *The Ear* at 7:30 pm, where the possibility of hidden microphones haunts two upper-level Party functionaries, and *The Seventh Day*, the *Eighth Night* at 9:20 pm, a satiric account of townspeople convincing themselves that they're the victims of conspiracy. Pacific Film Archive, 2625 Durant, Berk. \$5; \$6 double bill. 642-1412. (The same program shows in reverse order Wed/20.)

Ring around the collar? See Steve Farley's mundane marvels Fri/15.

SELL YOUR SHIRT to buy art for the sake of the National Institute of Art and Disabilities in Richmond. The **NIAD Benefit Art Auction**

echo CHAMBER

By Kurt Wolff

I never really liked Faith No More too well since their music changed direction a couple of years ago — but I have to say, after getting to attend the Bammies this year (my first time), where Faith No More played a set and swept up a number of the little golden trophies, I'm curious enough to give them another try. That awards ceremony, which is some kind of cross between an industry back-patting party and a people's choice awards, has gotten a bad rap from every local music lover I've ever talked to. That rap still fits, unfortunately: Maybe the moments that made me cringe most were when the "big man," Clarence Clemons, beat out maestros Don Cherry, Joe Henderson and Anthony Braxton for Outstanding Reeds/Brass Player, and when Jellyfish won Outstanding Debut Album (god, just think of all the bands that deserved that award). This year, however, I was told the ceremony was eons better than in years past, what with groups like Digital Underground and Primus actually winning awards, bluesman Brownie McGhee getting the Lifetime Achievement Award, and relative unknown Chill E.B. getting to play a couple songs despite no nominations. That aside, the bottom line remains: The ceremony was chatty and dull, most of the acts I have no respect for, and the sound system did no one any justice. What made it fun (aside from the people I was with) was people-watching in the Hospitality Room ("Where'd you get that ice cream?" "Wasn't Neal Schon good?"), and watching Faith No More singer Mike Patton (who won Outstanding Male Vocalist) throw a full can of beer out into the crowd at the end of his band's set. ("Thanks a lot. Have a beer.") I'll probably never buy Faith No More's records, but in that setting, they sounded as fresh as spring daisies — and being a band that spent years playing two-dollar gigs in small clubs, I get the feeling they'll never forget who gave them support — and who gave them shit.

While the Bammies may be not even worth a thought for a lot of people, there are alternatives: The SF Weekly's second annual Wammie awards for local music are coming up in April at the DNA Lounge, and we at the Bay Guardian are still accepting nominations for our

continued next page



Mike Patton: "Have a beer" —but it's on you.

Continued from previous page

third annual Goldie awards. So keep these in mind, and don't give up hope.

I hadn't been to the I-Beam in a while, and was surprised to find out at last Friday's Barbara Manning/Viva Saturn gig that the club's management has taken to serving all drinks in plastic cups — no more bottles kicking around the dance floor during a crowded set. Maybe too many were getting broken, but it seems like using plastic instead of glass is such an obvious waste — bottles are such a basic thing to recycle. Shame, shame: We're all criticizing Bush for his lame energy policy, so shouldn't we put some action behind those words and help in what little ways we can?

Aside from that, both acts played great sets: Viva Saturn had three guitars going on some songs, and the new material sounded great (but for godsakes, it was rude as hell to ask the crowd if they wanted to hear an encore, and then, when Viva Saturn came back, to cut them off before they could start playing); Barbara Manning and her new electric band, the SF Seals (I think cellist Kim Osterwalder was the only holdout from last summer's Tablespoons), had a comfortably loose stage attitude that made both the new and old songs jump around the room like playful little children. I'm looking forward to both of these bands' new records, and to seeing more of them around town.

Another note about the I-Beam: The club's having the same problems it had a year ago with a neighbor complaining that there's too much noise. Former Police Chief Frank Jordan canceled last year's hearing because he felt the club had made satisfactory soundproofing changes. According to an I-Beam press statement, the same neighbor that tried to have the club shut down last year has turned this year to the Board of Permit Appeals — a hearing is scheduled for March 20 at 5 pm in Room 282 at San Francisco City Hall. If you want to see the I-Beam continue, show up: Your attendance does make an impression. If you want to send a letter, do it soon, and send it to: Committee To Save The I-Beam, 1748 Haight, SF 94117. ■

peddles work by Roy DeForest, Mark Di Suvero, Bella Feldman, Anne Healey, Mary O'Neal and many others. Choose between the live bidding cacophony from 5 to 7:15 pm, or the upbeat sounds of the Robin Lewis Jazz Quintet and samba masters Sons of Orpheus during the "silent auction" from noon-4 pm. Vision Gallery, 1155 Mission, SF. 621-2107.

REWARDING THEIR OWN They thrive on print, and print relies on them: Book reviewers of the Bay Area name their favorites tonight in the **Tenth Annual Bay Area Book Reviewers Awards**. Martin Cruz Smith gives the keynote address; William Everson receives the Fred Cody Award for excellence of a body of work. 8 pm, Cowell Theater, Pier 2, Fort Mason Center, Buchanan at Marina, SF. \$15. 601-6922.

'WAR IS MENSTRUATION ENVY' See Fri/15.

'TAKING SHAPE' See Fri/15.

CRANKIN' See Fri/15.



PASTA FOR PEACE? Sounds like a good bumper sticker for a Ronzoni truck, but it's actually a sincere undertaking by the Monsignor Oscar A. Romero Refugee Committee for peace in El Salvador. Imbibe in dinner, music and videos at SoMa's Limbo for a group of relocated Salvadorans practicing communal living in Segundo Montes City. The Peninsula Peace Center's Paul George gives a presentation based on his visit to the city; proceeds go to the exiles. 5 pm, Limbo, 299 9th St., SF. \$8-\$20. 647-6543.

YES, IT'S ST. PATRICK'S DAY, and if you need to see green, there's plenty of places to do it, starting with the annual parade at 2nd St. and Market at 12:30 pm: See the St. Patrick's Day guide on page 27 for more Irish hotspots.

BANANA SLUGS BATTLE THE BAD RAP Ghettoized in the gardens of America, banana slugs are pretty much universally hated. Today, the slugs and their human

PHOTO BY L. A. HYDER



Shaplin' up: Belinda Sullivan helps close "Taking Shape": See Fri/15.

hosts take pride in squirminess in the annual **Russian River Banana Slug Fest**, a one-day festival of slug culture featuring thoroughbred banana slug races, super-slug beauty competitions, and slug-off recipe contests. Wash those tasty slug appetizers down with a hearty North Coast brew (you might need one or two before the tasting). 1 pm, Sweet's Parking Lot, downtown Guerneville. \$2. (707) 874-1100.

DON'T KNOW MUCH ABOUT HISTORY OF AVANT-GARDE FILM? Hear the man who practically single-handedly created a canon of avant-garde film in the 20th century with his book *Visionary Film*. Tonight's Cinematheque **Re-Visionary Film** program gives P. Adams Sitney another chance to review America's personal filmmakers in a screening and discussion of Ian Hugo's

The Bells of Atlantis (starring Anaïs Nin), Marie Menken's *Arabesque* for Kenneth Anger, Stan Brakhage's *The Dead*, Kenneth Anger's *Eaux d'Artifice*, and Hollis Frampton's *Apparatus*. 8 pm, SF Art Institute, 800 Chestnut, SF. \$5. 558-8129.

'WAR IS MENSTRUATION ENVY' See Fri/15.

'TAKING SHAPE' See Fri/15.



RUBE GOLDBERG LIVES You need at least one leg, four tunes, and three instruments to qualify as a one-man/woman band worthy of *The Lonesome Pine Special*. The Louisville, Kentucky-based music-variety TV show's looking for a few good garage-style musical engineers for a special segment of the program, so rig yourself up with horns, a drumset, microphones, and as much gadgetry as humanly possible, and see what you can do. Audition today, 1-6 pm, Great American Music Hall, 859 O'Farrell, SF. Call for price. 885-0750.



MIXING CLIQUES AND METAPHORS, the **5th Gathering of Unrelated Artists** juxtaposes four Naropa Institute alumni (including Female Trouble rapper Marilyn T) using music, movement and poetry, with Mel Clay's multimedia interpretation of William S. Burroughs' *Queer* meant to "offend prudes and homophobes," according to the press release. 8 pm, 163 Cedar Alley Studios (half block from Geary and Van Ness), SF. \$6 donation. 824-B0BS.

'IT'S NOT OVER YET' While you wait to hear the real war stories uncovered in the wreckage, listen to **Jojo Blafra** and SF Weekly's Danyel Smith give their raps on media censorship, before KUSF DJ Terror Bull Ted, **501 Spanish Verbs**, Grinch, and Trunk make some antiwar noise of their own. 8 pm, Kennel Club, 628 Divisadero, SF. Call for price. 931-1914.

'CUBA: WHAT FUTURE FOR THE REVOLUTION?' Global Exchange's executive director and a panel of delegates from a recent tour of Cuba give their impressions of the country before the **Cuban Fiesta** party, with music, dancing, food and drink, washes those political concerns away. Panel, 7 pm; party, 9 pm, the New College Humanities Theater, 776 Valencia, SF. \$3-\$10. 255-7296.



'SAVE THE I-BEAM: PART II' The nightmare never ends. Apparently, soundproofing the place wasn't enough for one angry neighbor, who's renewed a war against the long-standing music-dance venue. If you've been one of the thousands who've drunk, danced, listened to local bands for free, or heard your heroes jam on stage, come give your support at a City Hall hearing today. 5 pm, Rm. 282, City Hall, Civic Center, SF.

ART AND JAVA may have nothing to do with each other, but you can savor both at the **Gallery Arcade**, where **Horace Washington's** bronze/terra cotta/plaster cement masks currently show. The in-house espresso puts you in prime form



Whore-monal changes? Nick Zedd brings *Whoregasm* to ATA Fri/15.

for viewing Washington's series of mask sculptures, works that echo Oceanic, African, Egyptian and classical roots. Reception, 6-9 pm; exhibit runs through April 30, Mon-Fri., 11 am-5:30 pm, Sat., 11 am-4 pm. Gallery Arcade, 484 9th St., Oakl. 271-7909.

PARANOID FANTASIES See Sat/16.



'THE REVOLUTION WILL BE TELEVISED' Tony Cokes puts combative critiques on tape with theoretically and politically charged messages. You're In the Army Now deconstructs the militarism in language and authority postures (a

60 Minutes report and Jerry Falwell's Liberty Hill College are a few of his targets in the video). *Black Celebration* uses urban riot footage and a Skinny Puppy soundtrack to rationalize looting as economic redirection. A *Truncated Fish Story* and *Fade to Black* also show. 7:30 pm, Pacific Film Archive, 2625 Durant, Berk. \$5. 642-1412.

ALIENATION — "from the body, the earth and the ecstatic," is the basis of *Contraband's* new work, according to the press release. The 16th century poetry of the Indian mystic Mirabai mingles with the story of an abandoned girl from Tennessee to reflect on alienation and both internal and external conflicts. Tonight through Sat/23, 8:30 pm, Theater Artaud, 450 Florida, SF. \$12. 621-7797.

'RESURRECTING A TROUBLED PAST' Abraham Ravett dredges up the horror of Nazi Germany in

two autobiographical films in this Cinematheque program. *Half Sister* imagines a different life for a sister that died at Auschwitz in 1944; *Everything's for You* combines found footage, family photos, and archival footage to reflect on Ravett's relationship with his deceased father, a Lodz Ghetto and Auschwitz survivor. 8 pm, SF Art Institute, 800 Chestnut, SF. \$5. 558-8129.



FRITZ IS BACK Maybe my fondness for old *Fritz the Cat's* a little strange, but the mangy dude with the revolutionary politics never fails to put rebel posers and hipsters in check with animated satire, absurd anthropomorphism, and a weird, R. Crumb sense of humor. Ralph Bakshi directs this film based on Crumb's underground comic strips. Tonight and Sat/23 at 6, 8 and 10 pm, with a matinee Sat. at 2:15 pm. Red Vic Movie House, 1727 Haight, SF. \$5. 668-3994.

ALIENATION See Thurs/21.

The Bay Guardian is happy to consider listing your event in our calendar section. For your performance to be included in the entertainment listing or in the Eight Days a Week Section, we must receive complete written information by Tuesday one week before publication. We regret we can't accept listings over the phone. We welcome photographs for possible inclusion, but can not be responsible for their return. Address your notices to: **Calendar, SF Bay Guardian, 520 Hampshire St. 94110**



Stone cold blues: See Albert Collins Sat/16.

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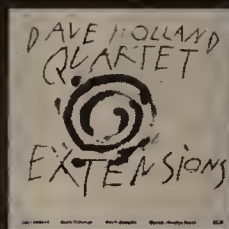
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Concerts Grand

KKHI Program Highlights

FRIDAY, MARCH 15 • 8 PM

ST. LOUIS SYMPHONY ORCHESTRA:

BRITTON: War Requiem (Linda Kelm; soprano; John Aler, tenor; Benjamin Luxon, baritone; Kurt Link, bass; St. Louis Symphony Orchestra, Thomas Peck, director). Nicholas McGegan, conductor (Digital Audio)

SATURDAY, MARCH 16 • 10:30 AM

NEW YORK METROPOLITAN OPERA:

JANACEK: "Kat'a Kabanova" with Gabriela Benackova, Leonie Rysanek, Susan Quittmeyer, Wieslaw Ochman, Allan Glassman, Peter Straka, Aage Haugland. Sir Charles McKerras, conductor. (Live broadcast)

8 PM

DETROIT SYMPHONY ORCHESTRA:

ELGAR: Cello Concerto in C (Paul Tortelier). BRUCKNER: Symphony #9 in D (Gunther Herbig, conductor). (Digital Audio)

SUNDAY, MARCH 17 • 9 AM

ST. PAUL SUNDAY MORNING:

ANDRAS SCHIFF, piano. ALL-MOZART: Sonata in B-flat, K. 570; Variations, K. 455; Rondo in A, K. 511; Minuet in D; Eine Kleine Gigue, K. 574 (Digital Audio)

1 PM

SAN FRANCISCO SYMPHONY ENCORE:

HAYDN: Symphony #102 in B-flat. BRAHMS: Piano Concerto #1 in D, opus 15 (Yefim Bronfman). Herbert Blomstedt, conductor. (Digital Audio)

7 PM

OPERA HOUR:

"St. Patrick's Day Salute to Victor Herbert", with Beverly Sills & the Andre Kostelanetz Orchestra & Eastman-Dryden Orchestra/Donald Hunsberger, conductor. (CD)

8 PM

GREAT FESTIVALS:

(VIENNA FESTIVAL, 1990)

VERDI: Requiem Mass (Elizabeth Connell, soprano; Ludmila Schemtschuk, alto; Thomas Moser, tenor; Samuel Ramey, bass); Vienna Symphony Orchestra; Singverein Chorus of Vienna/Georges Pretre, conductor. (Digital Audio)

MONDAY, MARCH 18 • 8 PM

CLEVELAND ORCHESTRA:

STRAUSS: "Metamorphosen". BEETHOVEN: Symphony #3 in E-flat, opus 55, "Eroica". Kurt Masur, conductor. (Digital Audio)

TUESDAY, MARCH 19 • 8 PM

SAN FRANCISCO SYMPHONY:

ALL-LUTOSLAWSKI: Mi-Parti; Partita for Violin & Orchestra (Raymond Kobler); Concerto for Orchestra. Witold Lutoslawski, conductor. (Digital Audio)

WEDNESDAY, MARCH 20 • 8 PM

CHICAGO SYMPHONY ORCHESTRA:

WEBER: Passacaglia for Orchestra, opus 1. MOZART: Piano Concerto #25 in C, K. 503 (Alicia de Larrocha). SCHUBERT: Symphony #9 in C, "The Great", D. 944. Gianluigi Gelmetti, conductor.

THURSDAY, MARCH 21 • 8 PM

BALTIMORE SYMPHONY ORCHESTRA:

WEBER: Overture to "Oberon". BARBER: Violin Concerto, opus 14 (Herbert Greenberg). SCHUMANN: Symphony #3 in E-flat, opus 97, "Rhenish". David Zinman, conductor. (Digital Audio)

The Classical Stations

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Harper Billy Taylor Billy Higgins Billy Childs Billy Hart Bix Beiderbecke Blue Mitchell Bob Dorough

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Cannon Carla Bley Carmen McRae Carol Sloane Cassius M. Williams Cecil

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Art

A complete listing of gallery and museum openings in the central Bay Area.

'ABSTRACT PAINTINGS' Paintings by Edith Baumann-Hudson, Tony DeLa, James Hayward, and others. Through April 27. Tues.-Sat., 10 am-5:30 pm. Modernism, 685 Market, SF. 541-0461.

STEVE AVERY AND FRANK HORVAT Black-and-white photographs by Avery and black-and-white and color photographs by Horvat. March 21-May 4. Mon.-Sat., 9 am-6 pm. Vision Gallery, 1155 Mission, SF. 621-2107.

PAT BENGSTON-JONES Marble and bronze sculpture. March 16-April 28. Wed.-Fri., 11 am-5 pm; Sat., 10 am-5 pm; Sun., 10 am-4 pm. Garden Gallery, 1286 Gilman, Berk. 525-7621.

MORRIE CAMHI AND HOWARD SCHATZ Photographs. March 21-May 4. Mon.-Sat., 9 am-6 pm. Vision Gallery, 1155 Mission, SF. 621-2107.

OLGA ANDREYEV CARLISE Drawings and paintings. March 21-April 20. Tues.-Fri., 11 am-5 pm; Sat., noon-5 pm. Jan Holloway Gallery, 59 Grant, SF. 398-2055.

ERIC MARC COHEN Collage. Through April 8. Tues.-Sat., noon-6 pm. Small Press Traffic, 3599 24th St., SF. 285-8394.

'COUNTRY FOLK ART SHOW AND SALE' Handcrafted reproductions and country heirlooms of the future. March 15-17. Fri., 5-9 pm; Sat.-Sun., 10 am-5 pm. San Mateo County Expo Center, Fiesta Hall, off Delaware, San Mateo.

STEPHEN DESTAEBLER Sculptures, drawings and paintings. March 15-June 30. Mon.-Thurs., 8:30 am-9 pm; Fri.-Sat., 9 am-5 pm; Sun., 2-10 pm. Hewlett Library, 2400 Ridge Rd., Berk. 649-2420.

STEVE FARLEY Photographs. Reception, Fri/15, 6:30-8:30 pm. Through April 30. Mon.-Thurs., 6:30-9:30 pm; Sat., 2-6 pm. Photocentral, 1099 E St., Hayward.

GAVIN FLINT Video installation. Through March 31. Call for hours. Richmond Art Center, Civic Center, Richmond. 620-6772.

NANCY GOLDRING Drawings with "foto projections." Through March 30. Tues.-Sat., 1-5 pm. Meridian Gallery, 545 Sutter, SF. 398-7229.

ROBERT GRAHAM AND TOM LIEBER Sculpture by Graham and paintings by Lieber. March 20-April 20. Mon.-Fri., 9:30 am-5:15 pm; Sat., 10:30 am-5 pm. John Berggruen Gallery, 228 Grant, SF. 781-4629.

GROUP SHOW AT 509 Sculpture and painting by Lorraine Powell, Ben Liu and Richard Kalman. Through March 31. Call for hours. 509 Gallery, 509 Ellis, SF. 346-1308.

GROUP SHOW Monotypes, silkscreens, and chine collé works by Tim Baskerville, Levon Der Bedrossian, Lynne Gurewitz, Diana Lawrence, Katie Murphy and Tanya Wilkinson. Through April 8. Call for hours. UC Berkeley Extension, 55 Laguna (at Market), SF. 861-6833.

HARRIET MOORE'S STUDENTS Sculptural works in clay and stone by members of Moore's classes. Through March 31. Tues. and Thurs., 2-5 pm; Wed. and Sat., 10 am-5 pm. EBA School of Art, 689 Bryant, SF. 777-1474.

KEVIN HELVEY A ceramic show dedicated to Sandra Johnstone. March 17-May 15. Thurs.-Sun., 11 am-6 pm; other times by appointment. Art is T Gallery and Studio, 745 Kelly, Half Moon Bay. 726-6722.

GLENN HIRSCH Mixed-media works. Through April 13. Tues.-Fri., 5-9 pm; Sat., 10 am-9 pm. Mace Space for Art, 1319 Pine, SF. 931-9670.

DINH LE AND MARTINA LOPEZ Photographs. Through June 2. Tues.-Sun., 11 am-6 pm. Ansel Adams Center, 250 4th St., SF. 495-7000.

MARIN THEATRE COMPANY GROUP SHOW Works by Ann Curran Turner, Maggie Hazell-Rosen and Anne Wienholt. Through April 7. Tues., 10 am-6 pm; Wed.-Sat., 10 am-8 pm; Sun., 1-5 pm. Art Gallery Lobby, Marin Theatre Company, 397 Miller, Mill Valley. 338-5208.

SALLY MERICLE Handcarved stampart work. Through April 19. Mon.-Fri., 10 am-5 pm; Sat., 11 am-3 pm. Stampart Gallery, 466 8th St., SF. 252-5975.

'MEXICAN MASTERS' Paintings, drawings, sculpture and graphics. Through April 30. Tues.-Sat., 10 am-5 pm. Harcourts Contemporary, 535 Powell, SF. 421-3428.

JAMILA MIMOUNI Works by the French photographer. Through March 30. Mon.-Thurs., 9 am-9 pm; Fri., 9 am-5 pm; Sat., 9 am-3 pm. Alliance Française, 1345 Bush, SF. 775-7755.

TOBY MOTT Mixed-media paintings. March 14-April 13. Wed.-Sat., noon-6 pm. Show N Tell, 2509 Bryant, SF. 648-1661.

JOHN NAVA Paintings. Through April 27. Tues.-Sat., 10 am-5:30 pm. Modernism, 685 Market, SF. 541-0461.

DANIEL PHILL Paintings. March 15-April 13. Mon.-Fri., 10 am-6 pm; Sat., 10 am-5 pm. John Pence Gallery, 750 Post, SF. 441-1138.

PHOTO CONTEST WINNERS Photographs by winners of the "12th Annual Coyote Point Museum Photography Contest." March 17-April 21. Wed.-Fri., 10 am-5 pm; Sat.-Sun., 1-5 pm. Coyote Point Museum, Coyote Point, San Mateo. 342-7755.

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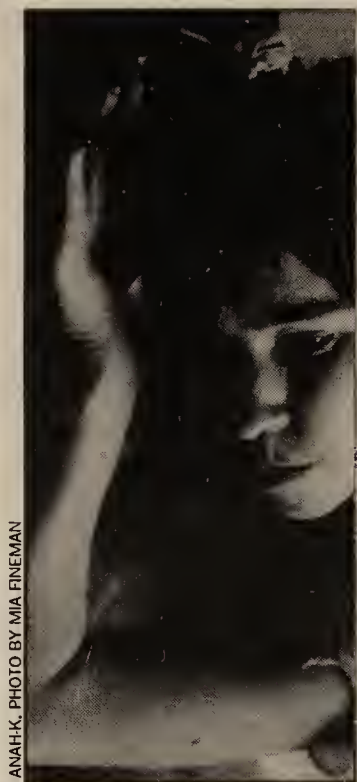
CRITIC'S CHOICE / *Dance*

Midnight Marsh

Saturday nights at the Marsh is not a new place for secretive dates — though it might be that, too — but a performance venue where work that might not be quite ready for terra firma can be tried out. It's also a place where artists with few connections and even fewer grants get a chance to be seen and heard. For two more Saturdays, the space belongs to dancers Darcy Elman and Anah-K. The two of them are joined by performance artist/writer/musician Harvey Stein on March 16, and Esther Amy Fisher on March 30.

— Rita Felciano

■ The Midnight Marsh, Saturdays at 10:30 pm (no show March 23). Cafe Beano, 878 Valencia, SF. \$6. 641-0235.



ANAH-K. PHOTO BY MIA FINEMAN

VERA DE RIVALES AND JEANNE AUREL-SCHNEIDER Multidimensional paintings. March 21-April 27. Mon.-Sat., 10 am-6 pm. Eleonore Austerer Gallery, 540 Sutter, SF. 986-2244.

MARCO SASSONE Recent works, paintings and watercolors. Through March 31. Mon.-Fri., 9 am-4 pm. The Istituto Italiano di Cultura, 425 Bush, Ste. 305, SF. 788-7142.

CARM LITTLE TURTLE Photographs. March 15-May 11. Tues.-Sat., 10 am-5:30 pm. American Indian Contemporary Arts, 685 Market, Ste. 250, SF. 495-7600.

JIM VECCHI Two simultaneous photography shows. "The Center of the Universe" March 7-April 17 at The Homestead Cafe, 2454 Sacramento, Berk.; "Selected Images" March 21-April 30 at the Rockridge Cafe, 5492 College, Oakl. Call for hours. 845-3375.

'VISUAL ART' More than 100 works by artists with disabilities. March 11-16. Mon.-Sat., 9 am-6 pm. Vision Gallery, 1155 Mission, SF. 621-2107.

CAROL WILDER Mixed-media works on paper. March 21-April 30. Mon.-Fri., 10 am-5 pm. Harleen and Allen Fine Art, 427 Bryant, SF. 777-0920.

BILLY DEE WILLIAMS Paintings. March 16-31. Sun.-Thurs., 10 am-9 pm. Fri.-Sat., 10 am-11 pm. Dyansen Gallery, 799 Beach, SF. 928-0596.

Cabaret

A complete guide to cabaret and pop music performers appearing at clubs and theaters in the central Bay Area.

BEACH BLANKET BABYLON Beach Blanket Babylon, the very long-running musical cabaret, continues with extravagant hats and silly songs parodying San Francisco and culture around the world. Shows are Wed.-Thurs. at 8 pm, Fri.-Sat. at 8 and 10:30 pm, and Sun. at 3 and 7:30 pm. Open-ended. Club Fugazi, 678 Green, SF. 421-4222.

DOLPH REMPP RESTAURANT AND CABARET The Dolph Rempp cabaret presents variety pianist Vince Massaro Sat., Thurs. and Wed.; Dan Jones performs on piano and electric keyboards Fri. Shows are 5 pm-midnight. Open-ended. Sailing Ship Dolph Rempp Restaurant and Cabaret, Pier 42, SF. 777-5771.

EUREKA THEATRE Fri/15-Sat/30: Cabaret trio BETTY performs. Shows are Wed.-Fri. at 8 pm, Sat. at 8 and 10:30 pm, Sun. at 7:30 pm. Eureka Theatre, 2730 16th St., SF. 558-9898.

JJ'S PIANO BAR Vocalists with piano accompaniment nightly. Call for showtimes. 2225 Fillmore, SF. 563-2219.

MASON STREET WINE BAR Fri/15-Sat/16: Vocalist Diana Lynn performs. Shows at 8:30 and 10:30 pm. 342 Mason (at Geary), SF. 391-3454.

SHOWBUS A cabaret revue and entertainment extravaganza aboard a city bus, with tours on a charter basis through North Beach, SoMa, and the garment district. Call for information and reservations. 775-SHOW.

Comedy

A complete guide to comedy performers appearing at local clubs and theaters.

BOBBY MCGEE'S Tues/19: James Wesley Jackson with Bo Smithson and emcee Jon Boyle. Show at 9 pm. Embassy Suites Hotel, 101 McInnis, San Rafael. 479-1623.

COBB'S COMEDY CLUB Fri/15-Sun/17: Paul Reiser with special guest. Tues/19-Thurs/21: Rob Becker. Shows at 9 pm with additional shows Fri. at 11 pm and Sat. at 7 and 11 pm. Cannery, 2801 Leavenworth, SF. 928-4320.

CURTAIN CALL Sun/17: "Cantu's Comedy Showcase," with Nancy Corfe, Celia Ann Fox, Valerie Mattison and Mary Jo Mrochinski. Show at 6 pm. 1980 Union, SF. 751-6725.

DNA LOUNGE Wed/20: "Humor Me" with emcee John Bauman, Paddy Morrissey and Josh Kornbluth. Show at 9 pm. 375 11th St., SF. 626-2532.

EL RIO Wed/20: Tom Ammiano with Marilyn Pittman, Sister Woman and Gail Hand. Show at 9 pm. 3158 Mission, SF. 282-3325.

HOLY CITY ZOO Fri/15-Sat/16: Bob Sarlatte with Rich Marks. Sun/17: Lance Solo's "St. Patrick's Day Extravaganza." Mon/18: Brian Rogers hosts "Open Mike College Night." Tues/19: Byron Yee hosts an "Open Mike Showcase." Wed/20: The Deb & Mike Show. Thurs/21: Kevin Rooney's "The Pawn Protests." Shows at 9 pm. Holy City Zoo, 408 Clement, SF. 386-4242.

HOTEL UTAH Mon/18: Gadzooks Comedy Troupe. Show at 9 pm. Hotel Utah, 500 4th St. (at Bryant), SF. 421-8308.

IMPROV Fri/15-Sun/17: Jimmy Tingle's "Beyond the Comedy of Reasonable Doubt." Mon/18: The National Theatre of the Deranged presents "Best of SF Comedy Showcase" at 8. Tues/19-Thurs/21: Ritch Shynder's "You Can't Always Get What You Want, But You Can Get Who You Are." Shows at 9 pm with additional shows Fri. at 11 pm and Sat. at 7 and 11 pm. 401 Mason, SF. 441-7787.

JOSIE'S CABARET AND JUICE JOINT Fri/15: Sandy Van in "Conversations With My Idols." Sat/16: "Gay Comedy Night" with Suzy Berger, Lisa Geduldig, Marilyn Pittman, and emcee Scott Capurro. Mon/18: "Gay Comedy Open Mike Night" with emcee Marilyn Pittman. Shows Fri. at 10 pm; Sat and Mon at 8 pm. 3583 16th St., SF. 861-7933.

MORTY'S Tues/19: Improv group, FISH. Show at 9 pm. 1024 Kearny, SF. 986-MORT.

NEW GEORGE'S Tues/19: Bob Sarlatte with Bob Weider. Show at 9:30 pm. 842 4th St., San Rafael. 457-1515.

NEW PERFORMANCE GALLERY Mon/18: Bay Area Theatresports presents "Night at the Bijou/All Star Performance" Show at 8 pm.

3153 17th St., SF. 824-8220.

OLD MOLLOY'S Sat/16: Mike Meehan with "St. Patrick's Day Show." Show at 9 pm. 1655 Old Mission, Colma. 775-1580.

PAUL'S SALOON Thurs/21: "Wicked Bandits From Utah." Show at 8:30 pm. 3251 Scott, SF. 485-MEOW.

THE PLANET Fri/15-Sat/16: Mike "Boats" Johnson with Don McMillan. Wed/20: "Talent Showcase" with emcee Margaret Cho. Thurs/21: Michael Booker with Richard Carter. Shows at 9 pm. 1770 S. Amphlett, San Mateo. 572-8400.

THE PUNCHLINE Fri/15-Sat/16: Paul Provenza with Mike Guido and Chris Hobbs.

Sun/17: "SF Comedy Showcase" with emcee Benjamin Stuart. Mon/18: "SF Comedy Showcase." Tues/19-Thurs/21: Bill Hicks with Janine Garofalo and Kevin Kataoka. Shows Fri. at 9 and 11 pm; Sat. at 7, 9 and 11:30 pm; Sun.-Thurs. at 9 pm. 444 Battery, SF. 397-7573.

SF JEWISH COMMUNITY CENTER Thurs/21: Terry Sand and The Gefilte Fishheads. Show at 8 pm. 3200 California, SF. 346-6040.

SIMPLE PLEASURES CAFE Sat/16: "Metropolis." Show at 8:30 pm. 3434 Balboa, SF. 387-4022.

continued next page

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Ben Ocular, 40
Ophthalmologist
Orinda, California

"Well shut my mouth! What an eye poppin', jaw droppin' sight for sore eyes!"



Lorenzo Fawning, 36
Local cable talk show host
Berkeley, California

"How could this have happened? A film without any stars, and still I loved it!"



Beta Aphrodite, 45
Cosmic Nutritional Analyst
Mill Valley, California

"Pass the popcorn. I want to see this again! You'll bust out laughing!"



The Creature Family
Animal Rights Activists
Marin County, California

"A free fur all. We found the whole thing un'bear'ably insane. Six paws up!"



Flora Fauna, 22
Lifeguard,
Muir Beach, California

"I goggled and snorkled through the whole thing. A tidal wave of laughs!"

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—David Sherrin,
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continued from previous page

Dance

A complete listing of dance performances at studios and performance spaces in the central Bay Area.

BAY AREA DANCE SERIES The series presents Remy Charlip. Fri/15-Sat/16 at 8 pm; Sun/17 at 3 pm. Laney College Theatre, 900 Fallon, Oakl. 464-3540.

BELLY DANCING AT CAFE MARMARA Belly dancing weekly. Sat/16 at 9 pm. Cafe Marmara, 1730 Shattuck, Berk. 644-1985.

BELLY DANCING AT THE CASPIAN Belly dancers perform weekly. Fri/15 and Sun/16 at 9 pm. The Caspian Night Club, 517 Clement, SF. 387-0603.

BELLY DANCE FESTIVAL The "11th Annual Rakkaah Festival" presents performances by more than 100 belly dancers. Fri/15, 7-11 pm; Sat/16, 11 am-10 pm; Sun/17, 11 am-8 pm. Richmond Memorial Auditorium, 27th and MacDonald, Richmond. 724-0214.

BRAVA SERIES The series presents *Taking Shape*. Thurs/14-Sun/17 at 8 pm. Life on the Water Theater, Fort Mason Center, Bldg. 8, Marina and Laguna, SF. 776-8999.

CONTRABAND The performance group presents *Mira Cycle I*. Thurs/21-Sat/23 at 8:30 pm. Theater Artaud, 450 Florida, SF. 621-

7797.

DANCE BRIGADE The dance collective performs. Wed/20 at noon. Millberry Union Gym, 500 Parnassus, SF.

DANCE/10 The dance group presents a champagne concert with Dance/5 and Dance/2.5. Sat/16 at 8 pm; Sun/17 at 2 pm. Pamm Drake's Studio, 1402 Park, Alameda. 522-7287.

ETH-NOH-TEC The performance art duo presents *If We Only Knew*. Fri/15-Sat/16 at 8 pm. New Performance Gallery, 3153 17th St., SF. 863-9834.

FLAMENCO DANCING AT EL NORTEÑO Traditional Andalusian flamenco dancing weekly by La Monica. Sat/15 at 8 and 9 pm. El Norteño Restaurant, 3161 24th St., SF. 647-2207.

INTERNATIONAL FOLK DANCING Folk dancing weekly. Sun/17 at 10:30 am. Golden Gate Park Senior Center, 6101 Fulton (in Golden Gate Park), SF. 666-7107.

'LIFE AFTER BIRTH' 4 Bay Area choreographers present their works. Sat/16-Sun/17 at 8 pm. Dance Studio Theatre, San Jose State University, 5th and San Carlos, San Jose. (408) 924-2622.

MUMMENSCHANZ The dance/performance group performs. Sun/17 at 2 and 7 pm. Zellerbach Hall, UC Berkeley, near Telegraph and Bancroft, Berk. 642-9988.

OAKLAND TECHNICAL HIGH SCHOOL The school presents the "Techniques Spring Dance Concert." Fri/15-Sat/16 at 8 pm. Oakland Technical High School, 4351 Broadway, SF. 658-5300.

OPEN STAGE PERFORMANCE SERIES The series presents open dance performances. Fri/15-Sat/16 at 8 pm. Centospace Studio, 2840 Mariposa, SF. 861-5059.

SF BALLET The ballet presents Program VI: *The Sleeping Beauty* Sat/16-Sun/17 at 2 and 8 pm; Thurs/21 at 8 pm. Program V: *Vivaldi Concerto Grosso, Valses Poeticos, Dark Elegies, and Handel — A Celebration* Fri/15, Tues/19-Wed/20 at 8 pm. War Memorial Opera House, Van Ness at Grove, SF. 864-3330.

SF STATE The Dance Department presents the dance faculty in concert. Fri/15-Sat/16 at 1 and 8 pm. McKenna Theatre, SF State University, 1600 Holloway (at 19th Ave.), SF. 338-2467.

Movies

First Runs

A guide to first-run movies and repertory-house films in the central Bay Area. Since programs are subject to last-minute revisions, call theaters to verify times and titles. Capsule reviews by Zena Jones, unless otherwise noted.

ALICE Light, airy, and often enchanting Woody Allen magic in which married-to-rich-William-Hurt Mia Farrow has everything and nothing 'til herbalist Keye Luke starts treating her bad back with miraculous results which, unfortunately, don't last the entire movie. *San Francisco: Vogue* (Sacramento and Presidio, 221-8183); daily at 6, 8 and 10 with matinees Sat.-Sun. at noon, 2 and 4. *East Bay: ACT* (2128 Center at Shattuck, Berk. 548-7200); daily at 7:20 and 9:40 with matinees Sat.-Sun. at 12:50, 3 and 5:10.

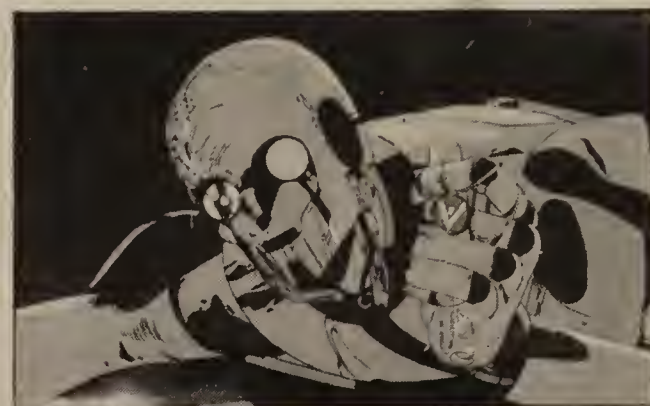
AMERICAN NINJA 4 *San Francisco: Alexandria* (5400 Geary at 18th Ave. 752-5100); call for times. *East Bay: Century* (8201 Oakport, Oakl. 562-9990); daily at 4, 7:45 and 10.

AWAKENINGS Reclusive lab researcher Robin Williams is hired to take care of forgotten people regarded as hopeless cases, including Robert DeNiro, and treats them with a new drug with mostly — but not all — extraordinary results in this superlatively acted, quietly inspiring film. *San Francisco: Kabuki 8* (Post at Fillmore. 931-9800); call for times. *East Bay: Shattuck Cinemas* (2230 Shattuck, Berk. 644-3370); daily at 12:30, 3, 5:20, 7:45 and 10:15.

AY CARMELA! Carlos Saura's subtly made, excellently acted film of many moods has mostly apolitical Spanish vaudevillians Carmen Maura and Andres Pajares caught up in the Spanish Civil War and accidentally landing in Fascist territory, with unexpected and very mixed consequences. *San Francisco: Lumiere* (1572 California at Polk. 885-3200); daily at 1:30, 3:40, 5:50, 8 and 10:05. *East Bay: Shattuck Cinemas* (2230 Shattuck, Berk. 644-3370); daily at 1, 3, 5, 7:05 and 9:05.

THE BRITISH ANIMATION INVASION There's too much padding with commercial showreels, but Next (Shakespeare's canon mimed in five minutes), *Night Visitors* (Peter Pan meets a cop on night patrol), and *Door* (obviously inspired by Czechs and drugs) are worth the price of admission. (Steve Warren) *San Francisco: Opera Plaza* (Van Ness and Golden Gate. 771-0102); daily at 7:30 and 9:45 with matinees Sat.-Sun. at 12:45, 3 and 5:15. *East Bay: Northside* (1828 Euclid, Berk. 841-6000); daily at 7:15 and 9:30 with matinees Sat.-Sun. at 2:45 and 5.

CRITIC'S CHOICE / Movies



Robot Carnival

These seven tales plus a clever entertainment-as-juggernaut framework segment are by nine different animators whose mandate was to tell a story involving robots with a minimum of dialogue. Three episodes are basically battles, one told with humor that doesn't travel well, the other two about creating (android) life — a simple *Frankenstein* variation in one case, but a complex plot that could sustain a feature in the

other, entitled *Presence*. *Starlight Angel* is a romance set in a theme park, and *Clouds* is both the simplest and most comprehensive tale of all. Fans of sci-fi animation will relish this one-topic, one-country international festival.

—Steve Warren

■ **Robot Carnival**. Fri/15-Thurs/21 at 6, 8 and 10 pm, with matinees Sat.-Sun. at 2 and 4 pm. *Roxie Cinema*, 3117 16th St., SF. 863-1087. Also April 5-8 at 5, 7 and 9 pm, with additional shows Fri. at 11 pm and Sat.-Sun. at 1 and 3 pm. *UC Theatre*, 2036 University, Berk. 843-6267.

CLASS ACTION Legal eagle Gene Hackman and his lawyer daughter Mary Elizabeth Mastrantonio are at loggerheads on the same case and in life, but although the acting's excellent and the small moments fascinating, there's just too much legality and not enough action. *San Francisco: Presidio* (Chestnut near Scott. 922-1318); daily at 12:30, 2:50, 5:10, 7:40 and 10:10. *East Bay: Century* (8201 Oakport, Oakl. 562-9990); daily at 12:10, 2:35, 4:55, 7:20 and 9:40. *East Bay: Emery Bay* (6330 Christie, Emeryville. 420-0107); call for times. *UA* (2274 Shattuck, Berk. 843-1487); daily at 12:15, 2:35, 5, 7:30 and 9:45.

CYRANO DE BERGERAC Gerard Depardieu's very good at personally proving a nose is a nose is a nose, and the boisterous, character-filled, composed-of-couplets-scripted film charms, but, in the end, both do everything except really touch your heart. *San Francisco: Bridge* (3010 Geary at Blake. 751-3212); daily at 1:30, 4:15, 7 and 9:40. *East Bay: ACT* (2128 Center at Shattuck, Berk. 548-7200); daily at 7 and 9:40 with matinees Sat.-Sun. at 1:30 and 4:15.

DANCES WITH WOLVES Three-hour epic in which Union soldier Kevin Costner finds more in common with the Sioux Indians than his own kind, and that has a good beginning and ending, but is too dragged out in the middle, as it were. *San Francisco: Alhambra* (Polk and Green. 775-2137); daily at noon, 4 and 8. *East Bay: California* (Kittredge at Shattuck, Berk. 848-0620); daily at 8 with matinees Sat.-Sun. at 12:30 and 4:15. *South Shore Cinemas* (2245 Shoreline, Alameda. 521-4200); daily at 4 and 7:30 with matinees Fri.-Mon. at 12:30. *Piedmont* (4186 Piedmont at 41st St., Oakl. 654-2727); daily at 8 with matinees Sat.-Sun. at 12:30 and 4:15.

THE DOORS Jim Morrison wrote poetry, did drugs, got famous, and died. Oliver Stone's "Just Say No" movie rates a 10 for sight and sound, but a zero for substance. The closest thing to a one-person film since *Swimming to Cambodia*, its McScript tells us little about Morrison and nothing about anyone else as it tries to portray '60s lifestyles without glorifying them. (Steve Warren) *San Francisco: Empire* (85 West Portal at Vicente. 661-2539); daily at 7:30 and 10:15 with matinees Sat.-Sun. at 1:30 and 4:30. *Coronet* (3575 Geary at Arguello. 752-4400); daily at 1, 4, 7 and 10. *East Bay: Grand Lake* (3200 Grand, Oakl. 452-3556); daily at 1, 4 and 7, Sun.-Thurs. at 9:45 and Fri.-Sat. at 9:55. *Berkeley* (2425 Shattuck at Haste, Berk. 848-4300); daily at 7 and 9:35 with matinees Sat.-Sun. at 1:30 and 4:15.

THE FIELD Richard Harris is extraordinary as a man obsessed by a field that isn't even his, but which represents most of his violent life, in a film that starts slowly, then builds to its awesome ending. *San Francisco: Opera Plaza* (Van Ness and Golden Gate. 771-0102); daily at 7:25 and 9:35 with matinees Sat.-Sun. at 1:10, 3:15 and 5:20. *East Bay: Albany* (1115 Solano, Albany. 524-5656); daily at 9.

FLATLINERS *San Francisco: Balboa* (38th Ave. and Balboa. 221-8184); daily at 9:45 with matinees Sat.-Sun. at 2:50 and 6:20.

FREEZE — DIE — COME TO LIFE Grey life in post WWII East Russian mining community that also operates a labor camp for prisoners is the background for prankish young Pavel Nazarov, and the hopelessness of life comes through, but without a prefacing explanatory paragraph the community's hard to separate from the labor camp, making the film difficult to follow.

San Francisco: Lumiere (1572 California at Polk. 885-3200); daily at 1, 3:10, 5:15, 7:30 and 9:45.

THE GODFATHER PART III Francis Ford Coppola's magnificent-looking, labyrinthine epic has Al Pacino as Michael Corleone opting (perfectly) for respectability and trying to overcome the ensuing road blocks in a film that keeps you riveted every one of its 162 minutes. *San Francisco: Regency I* (1320 Van Ness at Sutter. 885-6773); daily at 12:30, 3:35, 7 and 10:15. *East Bay: Shattuck Cinemas* (2230 Shattuck, Berk. 644-3370); daily at 1, 4:30 and 8.

GOODFELLAS If you've ever wondered what life inside the Mafia's like, Ray Liotta, Lorraine Bracco, Robert DeNiro and Paul Sorvino will show you, and make Martin Scorsese's film infinitely more than just a film about gangsters. *San Francisco: Opera Plaza* (Van Ness and Golden Gate. 771-0102); daily at 7 and 9:50 with matinees Sat.-Sun. at 1 and 4. *East Bay: Oaks* (1875 Solano, Berk. 526-1836); daily at 7:15 with matinees Sat.-Sun. at 2:10.

GREEN CARD Andie MacDowell and Gerard Depardieu both need marriage, MacDowell to rent the perfect apartment and Depardieu to stay in the U.S., and what happens to their marriage of convenience is what makes this film an utter delight. *San Francisco: Regency II* (1268 Sutter at Van Ness. 776-8054); daily at 1, 3:15, 5:30, 8 and 10:30. *East Bay: Grand Lake* (3200 Grand, Oakl. 452-3556); daily at 9. *Shattuck Cinemas* (2230 Shattuck, Berk. 644-3370); daily at 12:15, 2:30, 5, 7:20 and 9:30.

THE GRIFTERS They're con artists all three, John Cusack, his mother Angelica Huston, and his girlfriend Annette Bening, and how their lives entwine will keep you guessing and riveted the entire frightening, played-to-perfection, film noir way. *San Francisco: Kabuki 8* (Post at Fillmore. 931-9800); call for times. *East Bay: Emery Bay* (6330 Christie, Emeryville. 420-0107); daily at noon, 2:30, 5, 7:30 and 10:10. *UA* (2274 Shattuck, Berk. 843-1487); 12:30, 2:45, 5, 7:20 and 9:40.

GUILTY BY SUSPICION This story of golden-boy Hollywood director Robert De Niro's downfall engineered by a House Un-American Activities Committee's anti-Communist witch hunt will bring back that time with frightening veracity, vividly enhanced by a De Niro-topped top-flight cast. *San Francisco: Stonestown* (19th Ave. and Winston. 221-8182); call for times. *Cinema 21* (2141 Chestnut at Steiner. 921-6720); daily at noon, 2:25, 4:55, 7:30 and 10. *East Bay: Oaks* (1875 Solano, Berk. 526-1836); daily at 7:35 and 9:40 with matinees Sat.-Sun. at 1:30, 3:30 and 5:30. *Grand Lake* (3200 Grand, Oakl. 452-3556); daily at 1:30, 4:10, 6:45 and 9:10.

HAMLET "Based on" Will Shakespeare's play gives Mel Gibson an edge, and he does quite nicely, thank you, ably supported by Glenn Close, but not so well by Helena Bonham-Carter as Ophelia, but since it's Gibson everyone's going to see, that doesn't matter, nor that the film lacks power. *East Bay: Shattuck Cinemas* (2230 Shattuck, Berk. 644-3370); daily at 12:45, 3:45, 6:45 and 9:45.

THE HARD WAY *San Francisco: Kabuki 8* (Post at Fillmore. 931-9800); call for times. *East Bay: California* (Kittredge at Shattuck, Berk. 848-0620); daily at 7:35 and 9:55 with

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matinees Sat.-Sun. at 12:35, 2:55 and 5:15.
Grand Lake (3200 Grand, Oakl. 452-3556): daily at 12:40, 3:10, 5:30, 8 and 10:20.

HE SAID, SHE SAID Newspaper obit writer Kevin Bacon and wedding reporter Elizabeth Perkins vie for a columnist job and both get it. A romance is born, and the movie's gimmick is to have directors Ken Kwapis and Marisa Silver give his and her viewpoints of the affair, the result of which neither what he nor she says makes too much sense and is very confusing. **East Bay: Emery Bay** (6330 Christie, Emeryville, 420-0107): daily at 12:30, 3, 5:30, 8:10 and 10:30.

HEAVEN AND EARTH San Francisco: **Kabuki 8** (Post at Fillmore, 931-9800): call for times.

HOMER ALONE San Francisco: **Galaxy** (1285 Sutter at Van Ness, 474-8700): call for times. **East Bay: Emery Bay** (6330 Christie, Emeryville, 420-0107): daily at noon, 2:20, 4:40, 7 and 9:20. **Century** (8201 Oakport, Oakl. 562-9990): daily at 12:50, 3:05, 5:15, 7:30 and 9:45.

IF LOOKS COULD KILL San Francisco: **Galaxy** (1285 Sutter at Van Ness, 474-8700): call for times. **East Bay: Century** (8201 Oakport, Oakl. 562-9990): daily at 12:15, 2:05, 3:55, 5:45, 7:35 and 9:30. **Emery Bay** (6330 Christie, Emeryville, 420-0107): call for times. **UA** (2274 Shattuck, Berk. 843-1487): daily at 1:40, 3:40, 5:40, 7:40 and 10.

IRON & SILK Would-be kung fu expert Mark Salzman takes a job teaching at a small mainland China college and learns more than he bargained for via mores, young doctor Vivian Wu, and martial artist Pan Qingfu, but, although interesting, the film's more like a lesson in Chinese ways, and Salzman wants to be liked too much to be interesting. San Francisco: **Kabuki 8** (Post at Fillmore, 931-9800): call for times.

JU DOU Fascinating story of sadistic Li Wei who's brutalizing his new wife Gong Li (Ju Dou) to the consternation of nephew Li Baotian, who becomes her lover, and what happens when she bears his son, makes it as enigmatic as it's beautiful, never tipping its hand as to its intentions. San Francisco: **Gateway** (Jackson at Battery, 421-3353): daily at 12:30, 2:40, 4:50, 7 and 9:10 with additional shows Fri.-Sat. at 11:15.

KINDERGARTEN COP If your idea of a movie for tots is one that starts with a murder, brings up child abuse, has the school set on fire, plus a shootout, and in which Arnold Schwarzenegger tries to be funny but isn't, this is for you. **East Bay: Emery Bay** (6330 Christie, Emeryville, 420-0107): call for times.

KING RALPH Las Vegas lounge piano player John Goodman unexpectedly finds himself king of England, but even with help from uppercrust Peter O'Toole, hate from titled rival John Hurt, and love from commoner Camille Coduri, the movie's neither funny nor serious enough, and ends up being mostly a bore. San Francisco: **Kabuki 8** (Post at Fillmore, 931-9800): call for times. **East Bay: Century** (8201 Oakport, Oakl. 562-9990): daily at 12:40, 2:55 and 5:10. **Emery Bay** (6330 Christie, Emeryville, 420-0107): call for times.

LA. STORY Utter delight of a sendup of almost every L.A. anomaly, real and imagined, wherein TV weatherman Steve Martin finds a new life and love with the help of a talking freeway sign, and in which Brit Victoria Tennant and free-spirited Sarah Jessica Parker keep the action going very well. San Francisco: **Metro** (Union and Webster, 931-1685): daily at 1:15, 3:30, 6, 8:30 and 10:30. **East Bay: Emery Bay** (6330 Christie, Emeryville, 420-0107): daily at 1:15, 3:30, 5:45, 8 and 10:15. **UA** (2274 Shattuck, Berk. 843-1487): daily at 1:45, 3:45, 5:45, 7:45 and 9:45. **Orinda** (4 Orinda Theater Square, Orinda, 254-9060): daily at 9.

MERMAIDS San Francisco: **Balboa** (38th Ave. and Balboa, 221-8184): daily at 2:45, 6:35 and 10:20.

MISERY Romance writer James Caan, whose heroine's named Misery Chastain, experiences misery of a more profound type when he becomes the prisoner of psychotic fan Kathy Bates in this riveting movie that'll have you hanging on to your seat for dear life. San Francisco: **Balboa** (38th Ave. and Balboa, 221-8184): daily at 12:50, 4:40 and 8:30.

MR. & MRS. BRIDGE Upper-middle-class '30s and '40s Kansas is flawlessly represented by Paul Newman and Joanne Woodward in this rich-in-detail movie that's less a story than a way of life, and, as such, is in a class of its own. San Francisco: **Clay** (2261 Fillmore at Clay, 346-1123): daily at 1:45, 4:20, 7 and 9:40. **East Bay: Piedmont** (4186 Piedmont at 41st St., Oakl. 654-2727): daily at 7:15 and 9:40 with matinees Sat.-Sun. at 12:05, 2:25 and 4:45. **Shattuck Cinemas** (2230 Shattuck, Berk. 644-3370): daily at 1:45, 4:15, 7 and 9:45.

THE NASTY GIRL With the past in black-and-white and the present in color, this striking-looking film has willful young Lena Stolze looking into her Bavarian town's doings during the Third Reich to the consternation of the townsfolk, but it's the first half that's most entertaining. San Francisco: **Lumiere** (1572 California at Polk, 885-3200): daily at 2, 4, 6, 8:15 and 10:15. **East Bay: Albany** (1115 Solano, Albany, 524-5656): daily at 7:15 and 9:15 with matinees Sat.-Sun. at 1:15, 3:15 and 5:15.

NEVERENDING STORY II **East Bay: Emery Bay** (6330 Christie, Emeryville, 420-0107): call

for times.

NEW JACK CITY This black view of black drug empires in our cities is jacked up by a warning opening paragraph about what can happen if more action isn't taken against them immediately, then goes on to become far more violent and confusing than said message. San Francisco: **Alexandria** (5400 Geary at 18th Ave, 752-5100): call for times. **Empire** (85 West Portal at Vicente, 661-2539): daily at 5:15, 7:25 and 9:25 with matinees Fri.-Sun. at 1 and 3:10. **East Bay: UA** (2274 Shattuck, Berk. 843-1487): call for times. **Century** (8201 Oakport, Oakl. 562-9990): daily at 12:30, 1:30, 2:45, 3:45, 5, 6, 7:15, 8:10, 9:25 and 10:20.

THE PERFECT WEAPON San Francisco: **Alexandria** (5400 Geary at 18th Ave, 752-5100): call for times. **East Bay: Century** (8201 Oakport, Oakl. 562-9990): daily at 12:20, 2:15, 4:10, 6:05, 8 and 9:55. **UA** (2274 Shattuck, Berk. 843-1487): daily at 12:45, 2:50, 4:50, 7:50 and 9:50.

REVERSAL OF FORTUNE San Francisco: **Opera Plaza** (Van Ness and Golden Gate, 771-0102): daily at 7:15 and 9:30 with matinees Sat.-Sun. at 12:40, 2:50 and 4:55. **East Bay: Emery Bay** (6330 Christie, Emeryville, 420-0107): call for times.

ROBOT CARNIVAL There's nothing mechanical about these eight creations of different Japanese animators, all dealing in some way with robots. Their work varies in effectiveness, but fans of sci-fi animation will relish this one-topic, one-country international festival. San Francisco: **Roxie Cinema** (3117 16th St. 863-1087): daily at 6, 8 and 10 with matinees Sat.-Sun. at 2 and 4.

THE ROCKY HORROR PICTURE SHOW San Francisco: **Lumiere** (1572 California at Polk, 885-3200): Fri.-Sat. at midnight.

ROSENCRANTZ AND GUILDENSTERN ARE DEAD Tom Stoppard's version's of his play's much livelier as first-rate actors Gary Oldman and Tim Roth swap non sequiturs and pithy plays on words striving to get back into "Hamlet" without much luck, and are more than ably abetted by Players' head Richard Dreyfuss in this lively art genre film. San Francisco: **Kabuki 8** (Post at Fillmore, 931-9800): call for times. **East Bay: Fine Arts** (Shattuck at Haste, Berk. 848-2038): daily at 7 and 9:20 with matinees Sat.-Sun. at noon, 2:20 and 4:40.

THE RUSSIA HOUSE The movie's so densely plotted it's difficult to follow, but atones with a fascinatingly conspiratorial atmosphere and some sensational scenery as publisher Sean Connery (at his best) and perfectly Russian-accented Michelle Pfeiffer are drawn in and out of espionage and supply all the emotional perestroika you could wish for along the way. **East Bay: Oaks** (1875 Solano, Berk. 526-1836): daily at 8:05 with matinees Sat.-Sun. at 3:40.

SCENES FROM A MALL This light delight has happily married Woody Allen and Bette Midler shopping in a Beverly Hills mall on their 16th anniversary, where he tells her he's had an affair, then has the tables turned, that's a memorable sendup of the L.A. lifestyle as well. San Francisco: **Royal** (1529 Polk at California, 474-0353): daily at 1:30, 3:30, 5:30, 8 and 10:10. **East Bay: Shattuck Cinemas** (2230 Shattuck, Berk. 644-3370): daily at 1:15, 3:15, 5:15, 7:15 and 9:15.

Shadow of China John Lone goes from young revolutionary student in '76 China with girlfriend Vivian Wu to international Hong Kong tycoon with a mysterious past and a British mistress, Sammi Davis, but the acting's stilted and Lone lacks depth in a movie that tries more to be multi-national more than anything else. San Francisco: **Kabuki 8** (Post at Fillmore, 931-9800): call for times.

SHIPWRECKED It's *Treasure Island* revisited (and a chapter keeps it from turning into *The Blue Lagoon*), as Nils Gaup (*Pathfinder*) turns Scandinavian classic *Hakon Hakonsen* into an all-English-language adventure that's swell, except for the phoniest gorilla this side of the Planet of the Apes. (Steve Warren) San Francisco: **Alexandria** (5400 Geary at 18th Ave, 752-5100): call for times. **East Bay: Grand Lake** (3200 Grand, Oakl. 452-3556): daily at 1, 3, 5, 7 and 9. **Orinda** (4 Orinda Theater Square, Orinda, 254-9060): daily at 7, with matinees Sat.-Sun. at 1, 3 and 5. **Albany** (1115 Solano, Albany, 524-5656): daily at 7 with matinees Sat.-Sun. at 1, 3 and 5.

THE SILENCE OF THE LAMBS Bone-chilling film in which FBI trainee Jodie Foster has numerous interviews with cannibalistic serial killer Anthony Hopkins in the hopes of trapping another serial killer, but although it's marvelously acted and directed, the horror is what's overwhelming. San Francisco: **Empire** (85 West Portal at Vicente, 661-2539): daily at 5:20, 7:45 and 10:10 with matinees Fri.-Sun. at 12:30 and 2:55. **Galaxy** (1285 Sutter at Van Ness, 474-8700): call for times. **East Bay: South Shore Cinemas** (2245 Shoreline, Alameda, 521-4200): daily at 5, 7:15 and 9:30 with matinees Fri.-Mon. at 12:30 and 2:45. **Piedmont** (4186 Piedmont at 41st St., Oakl. 654-2727): daily at 7 and 9:30 with matinees Sat.-Sun. at noon, 2:15 and 4:30. **California** (Kittredge at Shattuck, Berk. 848-0620): daily at 7:15 and 9:45 with matinees Sat.-Sun. at noon, 2:25 and 4:45.

A SINGULAR WOMAN **East Bay: Northside** (1828 Euclid, Berk. 841-6000): daily at 7:30 and 9:30 with matinees Sat.-Sun. at 1:30, 3:30 and 5:30.

SLEEPING WITH THE ENEMY It's the terribly

sinister undercurrent in Julia Roberts and Patrick Bergin's marriage that gets you, even though Roberts escapes him, and even though Iowa college professor Kevin Anderson tends to lower the tension level, you certainly won't sleep through any of it. San Francisco: **Stonestown** (19th Ave. and Winston, 221-8182): call for times. **Northpoint** (Powell at Bay, 989-6060): call for times. **East Bay: Emery Bay** (6330 Christie, Emeryville, 420-0107): call for times. **UA** (2274 Shattuck, Berk. 843-1487): daily at 1:30, 3:30, 5:30, 8 and 10. **Century** (8201 Oakport, Oakl. 562-9990): daily at 1:15, 3:25, 5:40, 7:55 and 10:05.

SPIRIT OF '76 Locally filmed (in Alameda), here's a new Lucas-Coppola collaboration — Lucas Reiner (son of Carl) and Roman Coppola (son of Francis) — a tacky movie that gives the 1970s what they deserve as futurepeople drop in for America's bicentennial. The best thing about it is the anachronistic (1980s) Valley Boys played by Jeff and Steve McDonald of Redd Kross. (Steve Warren) San Francisco: **Balboa** (38th Ave. and Balboa, 221-8184): daily at 8:20 with matinees Sat.-Sun. at 1:20 and 4:50.

TEMPERATION SUMMARY San Francisco: **Cannery** (2801 Leavenworth at Beach, 441-5560): daily at 2:20, 6 and 9:50. **East Bay: Lake Merritt Theater** (1834 Park at E. 18th Ave., Oakl. 835-3535): daily at 2:20, 6 and 9:50.

WHITE FANG Jack London's story of a young city man (Ethan Hawke) and his adventures in 1890s gold rush Alaska, searching for his father's claim before he meets the wolf-dog that will change his life forever, that's beautifully done but isn't for the small fry, and may not have the right sort of appeal for the Nintendo set, either. **East Bay: Shattuck Cinemas** (2230 Shattuck, Berk. 644-3370): daily at noon, 2:05, 4:20, 7 and 9:15.

Repertory Theaters

ARTISTS' TELEVISION ACCESS Fri/15-Sat/16: Other Cinema presents works by Nick Zedd, featuring *War is Menstruation Envy*, *Whoregasm*, and others, with the artist in person at 8:30. 922 Valencia, SF. 824-3890.

CASTRO Fri/15-Thurs/21: Call for program. Castro at Market, SF. 621-6120.

CINEMATHEQUE Sat/16: *Storytelling Revisited*, Program 2 with works by Bruce Baillie, Ken Kobland, and others at 8. Eye Gallery, 1151 Mission (bet. 7th and 8th Sts.), SF. Sun/17: *Revisionary Film: An Evening With P. Adams Sitney* at 8. Tues/19: *Moving Pictures 6: Portraits* at 7:30. Thurs/21: *Resurrecting A Troubled Past: Family Portraits by Abraham Ravett* at 8. Thurs/21: *Victims of the Holocaust: Two Family Portraits* at 8. SF Art Institute, 800 Chestnut, SF. 558-8129.

EXPLORATORIUM Sat/16-Sun/17: *James Agee and In the Street* at 2. 3601 Lyon, SF. 563-0348.

509 CULTURAL CENTER Mon/18: *Independent films* with a feature to be announced at 8. 509 Ellis, SF. 346-1308.

JAPAN INFORMATION CENTER Wed/20: *Taking Blessings Door to Door* and *A New Generation of Kagura Artists* at noon. Consulate General of Japan, 50 Fremont, Ste. 2200, SF. 777-3533.

KABUKI 8 Wed/20: *1991 Asian American Int'l Film and Video Showcase* at 6:30 and 9. 1881 Post, SF. 346-3243.

LA PENA Wed/20: *Video Gotta Make the Journey* at 7:30. 3105 Shattuck, Berk. 849-2568.

PACIFIC FILM ARCHIVE Fri/15: *Where Now Are the Dreams of Youth?* at 7:30; *I Was Born, But ...* at 9:15. Sat/16: *The Ear* at 7:30; *The Seventh Day, the Eighth Night* at 9:20. Sun/17: *The Palm Beach Story* at 7:30; *Holiday* at 9:15. Mon/18: *Life is Cheap* at 7:30. Tues/19: *Everything's for Your Half Sister* at 7:30. Wed/20: *The Seventh Day, the Eighth Night* at 7:30; *The Ear* at 9:20. Thurs/21: *The Revolution Will Be Televised*, video by Tony Cokes at 7:30. 2625 Durant, Berk. 642-1412.

PARAMOUNT Sat/16: *Singapore to Borneo* at 2 and 7:45. 2025 Broadway (at 21st St.), Oakl. 465-6400.

RED VIC Fri/15: *Dreams* at 7 and 9:25. Sat/16-Sun/17: *The Seventh Seal* at 2:15, 7:15, and 9:15. Mon/18-Tues/19: *Reflection in a Golden Eye* at 7:15 and 9:30. Wed/20-Thurs/21: *Vampire's Kiss* at 7:15 and 9:25. 1727 Haight, SF. 668-3994.

ROXIE Fri/15-Thurs/21: *Robot Carnival* at 6, 8, and 10 with matinees Sat. and Sun. at 2 and 4. 3117 16th St., SF. 863-1087.

SF STATE Fri/15: *The 22nd ASIFA-East Annual Animation Festival* at 7:30. Arts and Industry Bldg., Rm. 109, SF State University, 1600 Holloway (at 19th Ave.), SF. 338-2467.

UC THEATER Fri/15: *Misery* at 7 and 11:30; *Jacob's Ladder* at 5 and 9:20. Sat/16: *Henry and June* at 3:45 and 9:25; *The Unbearable Lightness of Being* at 12:30 and 6:15. Sun/17-Mon/18: *Sunset Boulevard* at 5 and 9:15; *Double Indemnity* at 7:15 with matinee



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CRITIC'S CHOICE/ *Music*



Naked Raygun

This 9-year-old band seemed to rise straight out of the sludge the Reagan administration left in its destructive wake. The music's fast and hard, angry and cynical — but it's just this kind of energy you need when sick-o Republicans have shoved themselves way too far into your life. "Outland? Is this the earth or some planet I don't know?" singer Jeff Pezzati belts out on "Fever Island," a track from the band's latest release on Caroline, *Raygun ... Naked Raygun*.

There's a definite political edge to some of the songs, but the bottom line is the music: This Chicago quartet can set a solid beat, lay on some interesting lyrics, lace it all with a dose of black humor, and keep the charge alive throughout an entire record or live set — without ever sacrificing their sense for a decent melody.

— Kurt Wolff

■ Naked Raygun, with Bomb and Heml. Wed/20 at 10 pm, Kennel Club, 628 Divisadero, SF. \$6-\$7. 931-9858.

Sun. at 2:45. Tues/19: **Popol Vuh: The Creation Myth of the Maya** at 6:45 and 9:15; **Sacred Games** at 5:30 and 8. Wed/20: **Too Beautiful For You** at 7:10; **Get Out Your Handkerchiefs** at 5 and 9. Thurs/21: **Pandora's Box** at 7; **M** at 5 and 9:15. 2036 University at Shattuck, Berk. 843-6267.

WHEELER AUDITORIUM Fri/15: **Blue Velvet** at 7 and 9:30. University of California, Berk. 642-7477.

Music Classical

A guide to classical music concerts in the central Bay Area.

15/Friday

BROWN BAG OPERA Young artists of the SF Opera Center perform opera arias and ensembles. 12:15 pm, Plaza, 1 Bush St., SF. 565-6431. (Also Wed/20 at noon, One Market Plaza, SF.)

RICHARD GOODE The pianist performs works by Mozart, Schubert and others. 8 pm, Zellerbach Hall, UC Berkeley, near Telegraph and Bancroft, Berk. 642-9988.

BRIAN McPHERSON The harpsichordist performs in concert. 4:30 pm, Angelico Hall, Dominican College, Grand and Acacia, San Rafael. 485-3236.

OAKLAND EAST BAY SYMPHONY The symphony performs works by Britten, Massenet and others. 8 pm, Calvin Simmons Theatre, Henry J. Kaiser Convention Center, 10 10th St., Oakl. 465-6400.

PIANO DEPARTMENT RECITAL SF Conservatory piano students perform works by Beethoven, Chopin and others. 8 pm, Hellman Hall, SF Conservatory of Music, 19th Ave. and Ortega, SF. 564-8086.

SF SYMPHONY The symphony presents a "Concert For Kids," with works by Britten, Dukas, Grieg and others. 10 am, Davies Symphony Hall, Van Ness and Grove, SF. 431-5400. (Also Wed/20 and Thurs/21.)

16/Saturday

PHIL BURK AND JEANNE PARSON Burk and Parson perform a concert of live electronic and network computer music. 8 pm, Ensemble Room, Mills College, 5000 MacArthur, Oakl. 430-2171.

SARAH CAHILL The pianist performs music by Central European composers from Bach to Beethoven. 7:30 pm, Westlake Christian Terrace, 275 28th St., Oakl.

I GATTI FRESCHI PIANO TRIO The trio performs works by Mozart, Brahms and Peter Lake Bellinger. 8 pm, Community Music Center, 544 Capp, SF. 647-6015.

TAMARA LORING The solo harpsichordist performs works by Louis Couperin, Rameau and others. 8 pm, Alliance Française, 1345 Bush, SF. 775-7755.

OAKLAND YOUTH CHORUS The chorus presents its "17th Birthday Bash." 8 pm, 2619 Broadway, Oakl. 832-6080.

PACIFIC MOZART ENSEMBLE The choral group performs Mozart's *Requiem* and *Piano Concerto No. 23*. 8 pm, Saint Mary's College Chapel, Saint Mary's Rd., Moraga. 631-4670.

PHILHARMONIA BAROQUE ORCHESTRA The orchestra performs works by Vivaldi, Biber and Muffat. 8 pm, First Congregational Church, Dana and Durant, Berk. 552-3656. (Also Sun/17 at 7:30 pm.)

SF CITY CHORUS The chorus performs works by Brahms. 8 pm, First Unitarian Church, Franklin and Geary, SF. 387-609B. (Also Sun/17 at 5 pm.)

SF SYMPHONY The SF Symphony Youth Orchestra joins the symphony to perform works by Berlioz, Grieg, Ravel and others. 1 pm, Davies Symphony Hall, Van Ness and Grove, SF. 431-5400.

TRIO DELLA ROSA Soprano Cheryl Blalock joins the trio to perform works by Eastern European composers. 8 pm, The Coffee Mill, 3363 Grand, Oakl. 465-3236.

17/Sunday

RODOLFO BONUCCI AND GYORGY SANDOR Violinist Bonucci and pianist Sandor perform works by Bartók, Mozart and Beethoven. 4 pm, Herbst Theatre, Van Ness and McAllister, SF. 552-3656.

CIVIC ARTS CHAMBER SOCIETY The chamber ensemble performs works by Mozart, Ravel and Shostakovich. 4 pm, Grace Presbyterian Church, 2100 Tice Valley, Walnut Creek. 943-SHOW.

'CONTEMPORARY MUSIC' The UC Berkeley Music Department presents selections from the graduate composition seminar of Andrew Imbrie. 12:15 pm, Hertz Hall, near College and Bancroft, Berk. 642-9988.

MATTHEW DIRST AND SOUNDS ALIVE! Organist Dirst joins the vocal ensemble Sounds Alive! for works by Sean McLean, Leonard Enns, and others. 4 pm, Trinity Presbyterian Church, 1106 Alameda de las Pulgas, San Carlos. (957-5071).

LAURETTE GOLDBERG Goldberg performs works by J.S. Bach. 6:30 pm, Yoshi's, 6030 Claremont, Oakl. 528-1685.

HOLY NAMES COLLEGE ORCHESTRA The orchestra performs works by Schumann and Mozart. 3 pm, Tobin Hall, Holy Names College, 3500 Mountain, Oakl. 436-1031.

MARIN SYMPHONY The symphony presents works by Mozart, Martin, Debussy and Borodin. 2 and 7:30 pm, Angelico Hall, Dominican College, 1520 Grand, San Rafael. 479-8100. (Also Tues/19 at 7:30 pm.)

MODERN MANDOLIN QUARTET The quartet performs. 4 pm, Maybeck Recital Hall, 1537 Euclid, Berk. 848-3228.

NEW ARCHIVE TRIO The trio performs works by Phyllis Tate, Thea Musgrave and others. 2 pm, Cowell Theater, Pier 2, Fort Mason Center, Buchanan at Marina, SF. 387-0458.

NOVA VISTA SYMPHONY ORCHESTRA Soprano Kathleen Duck Ludowise performs Richard Strauss' "Four Last Songs," in a program of works by Barlow, Donizetti and others. 3 pm, Foothill College Theatre, Foothill Community College, 1234 El Monte, Los Altos

Hills. 245-3116.

PHILHARMONIA BAROQUE ORCHESTRA See Sat/16.

MAURIZIO POLLINI The pianist performs in recital. 8:30 pm, Davies Symphony Hall, Van Ness and Grove, SF. 431-5400.

RILEY AND McBEAN The two Irish harpists perform a St. Patrick's Day concert. 5 pm, Grace Cathedral, California at Taylor, SF. 776-6611.

SF CITY CHORUS See Sat/16.

VOICE DEPARTMENT RECITAL SF Conservatory voice students perform with pianist Richard Cherry. 8 pm, Hellman Hall, SF Conservatory of Music, 19th Ave. and Ortega, SF. 564-8086.

18/Monday

ANCHOR CHAMBER PLAYERS The players perform works by Loeffler, Verdi, Mozart and others. 8 pm, UCSF Laurel Heights Auditorium, 3333 California, SF. Tickets at the door.

'A THRILL OF SOPRANOS' Sopranos Susheel Bibbs, Helen Dilworth, Lorene Spain, and pianist Jacqueline Hairston perform trios, duets, showtunes, and other music. 7:30 pm, Dominican College, Angelico Hall, Grand and Acacia, San Rafael. 587-9264.

BERKELEY CONTEMPORARY CHAMBER PLAYERS The chamber group performs works by Sessions, Kirchner, Ruders and others. 7:30 pm, Hertz Hall, near College and Bancroft, Berk. 642-9988.

SUSAN LAMB AND ELIZABETH COLLINS Cellist Lamb and pianist Collins perform. 1 pm, Knuth Hall, Creative Arts Bldg., SF State University, 1600 Holloway (at 19th Ave.), SF. 338-2467.

19/Tuesday

SARAH CAHILL The pianist performs works by Bach, Scarlatti and others. 7 pm, Julia Morgan Theater, 2640 College, Berk. 84-JULIA.

LINDA JACQUA The soprano performs opera music. 6:45 pm, Ristorante Venezia, 1902 University, Berk. 644-3093.

MARIN SYMPHONY See Sun/17.

STRING DEPARTMENT RECITAL SF Conservatory string students perform chamber music. 8 pm, Hellman Hall, SF Conservatory of Music, 19th Ave. and Ortega, SF. 753-0135 or 665-0874.

MARC TEICHOLZ AND JAMES DAHLGREN Guitarist Teicholz and violinist Dahlgren perform works by Mozart, Bartók and Leisner. 12:30 pm, Old St. Mary's Church, 660 California, SF. 255-9410.

20/Wednesday

BROWN BAG OPERA See Fri/15.

PHILHARMONIA BAROQUE ORCHESTRA The orchestra performs works by Vivaldi, Biber and Muffat. 8 pm, Angelico Hall, Dominican College, San Rafael. 552-3656.

SF SYMPHONY See Fri/15.

21/Thursday

BAY AREA WOMEN'S PHILHARMONIC The group performs a salute to California's women composers. 8 pm, Concert Hall, Mills College, 5000 MacArthur, Oakl. 543-2297.

FIDELIO STRING QUARTET The quartet performs works by Haydn, Ravel and Beethoven. 8 pm, Hellman Hall, SF Conservatory of Music, 19th Ave. and Ortega, SF. 753-0135 or 665-0874.

PHILHARMONIA BAROQUE ORCHESTRA The orchestra performs works by Vivaldi, Biber and Muffat. 8 pm, Regional Center for the Arts, Walnut Creek. 943-5862.

SF SYMPHONY See Fri/15.

TRIO DELLA ROSA The trio performs works by Anton Arensky, Bohuslav Martinu, and others. 6 pm, Lobby, 3 Embarcadero Center, SF. 398-6449.

Dance Clubs

A guide to central Bay Area dance clubs. See rock, jazz, folk/country, world music, and classical listings for live music.

ALHAMBRA Sun., international dance music. 1015 Folsom, SF.

AMELIA'S Thurs.-Sat., disco and modern dance music for women; Sat., upstairs "Colors," Mexican music and salsa. No cover charge. 647 Valencia, SF. 552-7788.

ATLAS Fri., dance music for gay men. 836 Mission (near 4th St.), SF. 978-9448.

AVENUE BALLROOM Fri., West Coast swing; Sat., swing and Latin dancing; Sun., ballroom dancing. Smoke- and alcohol-free. 603 Taraval (at 16th Ave.), SF. 681-2882.

BAXTER'S Nightly, party rock. No cover Sun.-Mon. and Wed. 601 Larkspur Landing Cir., Larkspur. 461-7022.

CALIFORNIA DREAM CAFE Fri., mixed dance music. 2041 Center, Berk. 843-9343.

CAL'S UNION STREET Fri.-Sat., country and rock music. Fri., smoke-free. 2001 Union, SF. 561-3121.

CAMELOT Mon.-Sat., Top 40. No cover charge. 3231 Fillmore, SF. 567-4004.

CANDLELIGHT BALLROOM Fri., ballroom dancing; Sat., West Coast swing; 7:30-11:30 pm. 813 San Pablo (near Solano), Albany. 527-5055.

CARIBEE DANCE CENTER Tues., salsa; Wed., reggae; Thurs., salsa; Fri., "Lover's Rock"; Sat., "Spirit of Carnival"; Sun., call for schedule. 140B Webster, Oakl. 835-4006.

CESAR'S LATIN PALACE Fri.-Sun., Latin music. Fri.-Sat., 9 pm-6 am; Sun., noon-5 pm and 8 pm-2 am. 3140 Mission, SF. 648-6611.

CLUB BELLA NAPOLI Wed.-Sun., urban Top 40 and rap. Sun., 6-10 pm. 2330 Telegraph, Oakl. B93-5552.

THE CLUB CAR Sat., funk and soul. 650 4th St., SF. B64-0931.

CLUB GRAVITY Fri., progressive industrial. 201 9th St. (at Howard), SF. 552-3466.

CLUB METROPOLIS Thurs., hip-hop; Fri., funk; Sat., dance mix; Wed., salsa. No cover charge Thurs. 14B4 Market, SF. 621-5001.

CLUB MIRAGE Fri., Top 40; Sat., "Attitudes." 2 Kansas, SF. 431-9046.

CLUB NV Sat., house and alternative dance music until 3 am. 715 Harrison (at 3rd St.), SF. 495-NVNV.

CLUB X Fri., modern, dancing until 3 am. 715 Harrison (at 3rd), SF. 543-6246.

COLOSSUS Sat., '70s and house music. Dancing until 6 am. 1015 Folsom, SF. 431-BOYS.

CORRAL Nightly, country and western music. No cover. 2140 Market, SF. 552-2451.

COVERED WAGON SALOON Mon., lounge music; Wed., DJ John Essen; Thurs., reggae; Fri., '70s groove; Sat., "Get On Up". 917 Folsom, SF. 974-5906.

CROLL'S BAR AND GRILL Fri.-Sat., dance mix. No cover charge. 1400 Webster, Alameda. 522-8439.

CRYSTAL PISTOL Tues., "Klubstitude"; Wed., "Litterbox"; Thurs., "Mongrel Mix," world beat; Fri., "Super Natural Thang"; Sat., funk and soul. 842 Valencia, SF. 695-7887.

DANCE JAM Fri., dance music from the '50s to the '90s. All ages, no alcohol, no smoke, no shoes. 2B22-A Union (bet. 28th and 30th Sts.), Oakl. 526-0964.

DANCE SPIRIT Wed., "freespirt" dancing to African, soul, pop, funk and reggae, 8-10:30 pm; Fri., dancing 8 pm-midnight. Fairfax Health Club, 711 Center Blvd., Fairfax. 453-1613.

DNA LOUNGE Mon., soul and rap; Tues., rock; Wed., house and rap; Thurs., modern rock; Fri.-Sat., dance mix; Sun., industrial. Dancing until 4 am. 375 11th St., SF. 626-1409.

DVS Wed., "Glass Night"; Thurs., student night until 3 am; Fri.-Sat., progressive dance music until 4 am. No cover charge Thurs. with student ID. 540 Howard, SF. 777-1419.

EL RIO Fri., modern, 5-10 pm. No cover charge. 3158 Mission, SF. 282-3325.

THE EMPORER Fri., BBQ Brad and DJ Science. 14th St. and Guerrero, SF.

ENDUP Thurs., dance mix; Fri., "Dekadence"; Sat., "Girl Spot"; Sun., "Club Uranus." 401 6th St. SF.

FIREHOUSE 7 Fri., "Dig It"; Sat., "Exotica"; Mon., reggae with Corbett Harvey Bowers; Tues., funk and soul with DJ X; Wed., Jerry Bonham; Thurs., Jimmy Lyons. 3160 16th St., SF. 621-1617.

HOULIHAN'S Nightly, modern rock and pop plus videos. No cover charge Sun.-Thurs. 2800 Leavenworth, SF. 775-7523.

HOUSE OF ROCK Mon., house music; Tues.-Sat., mix of classic rock and modern music. Fri.-Sat., dancing until 3 am. No cover Mon.-Tues. 650 Howard, SF. 896-1950.

HOLY COW Tues.-Sat., modern and progressive Top 40. No cover charge. 1531 Folsom, SF. 621-6087.

I-BEAM Thurs., "Club 1970"; Sun., gay tea dance from 5 pm. 1748 Haight, SF. 668-6023.

KENNEL CLUB Thurs. and Sat., "The Box," gay funk and soul; Fri., "Club Q," dancing for women; Sun., world beat and reggae. 628 Divisadero, SF. 931-1914.

LA TERRAZA Mon.-Fri., mariachis; Thurs.-Sun., North Mexican dance mix. No cover charge. 3472 Mission, SF. 285-1236.

LE CLUB TOUCHE Sun., "Skirts," dance music for women; Thurs., Euro-wave and modern rock; Fri.-Sat., house, funk and modern rock, dancing until 3 am. 300 De Haro, SF. 861-8990.

LE MONTMARTRE Wed.-Sat., Latin and salsa. 2125 Lombard, SF. 563-4618.

MANYATTA Fri.-Sun., world beat and reggae. 10-B Hegenberger, Oakl. 568-9282.

THE MIX Fri., alternative and funk in a gay setting. 2041 Center, Berk. 644-3804.

NEW MARTINI EMPIRE Fri., house and modern beat, dancing until 4 am. 1015 Folsom, SF. 626-2899.

NIGHTBREAK Fri., funk and soul; Sun., DJ Mind Motion; 1821 Haight, SF. 221-9008.

NICKIE'S BBQ Fri., soul, house; Sat., funk; Tues., world mix with Cheb I Sabbah; Wed., acid house; Thurs., rare groove jazz, Latin. 460

Haight, SF. 621-6508.

OASIS Wed., hip-hop, house and funk; Thurs., "Ozone"; Fri., rock; Sat., new music; Sun., all-request night. No cover Thurs. with student ID; no cover Sun. 11th St. and Folsom, SF. 621-8119.

ONE-UP Fri.-Sat., hip-hop, house and rap. Fri., dancing until 2:30 am, Sat., until 3 am. 520 4th St. (at Bryant). 495-6799.

OZ Nightly, Top 40. Westin St. Francis, 335 Powell, SF. 397-7000.

PALLADIUM Thurs.-Sun., modern rock until 6 am. 1031 Kearny, SF. 434-1308.

PLEASUREDOME Sun., dancing for gay men until 4 am. 177 Townsend, SF.

RAMONA'S Mon., Wed., Fri.-Sat., dance mix; Thurs., reggae. 370 Embarcadero West, Oakl. B91-2351.

RAWHIDE 2 Nightly, country and western. Free dance lessons Mon.-Thurs., 7:30-9:30 pm. No cover. 280 7th St., SF. 621-1197.

ROCKIN' ROBIN'S Fri.-Sat., "Bop 'til You Drop"; Sun., "Jukebox Jam"; Wed., video sing-along; Thurs., weekly promo night. No cover charge. Tues.-Thurs. 1B40 Haight, SF. 221-1960.

SHOCKWAVES Wed., alternative and industrial music. 2001 Union (at Buchanan), SF. 567-3121.

THE STUD Mon., funk; Wed., oldies; Tues., Thurs.-Sun., modern. No cover charge weekdays. 399 9th St., SF. 863-6623.

THUNDERDOME Sat., leather/Levi dance club. 175 King (at 3rd St.), SF.

TOWNSEND Thurs., "Fashion Thursdays," house music; Fri., beat; Sat., modern rock and house mix, dancing until 4 am. 177 Townsend (at 3rd St.), SF. 974-6020.

THE UNDERGROUND CLUB Mon., "Zone 6," industrial and techno, until 3 am; Wed., "Nemesis," alternative, until 3 am; Thurs., "Mystery City" until 3 am; Fri., "Club Eclipse," progressive industrial, until 9 am; Sat., "Blitz," industrial, alternative rock, until 9 am; Sun., "Club Decade," dance music of the past and present, until 3 am. 201 9th St., SF. 552-3466.

UPTOWN NITE KLUB Tues.-Sun., reggae, soul, soca, calypso and African. Fri. and Sat., dancing until 3 am. 1803 Webster, Oakl. 832-8282.

VIVID Fri.-Sat., house music for gay men until 4 am. Big Heart City, 836 Mission, SF. 957-7656.

WINDSURF BAR AND GRILL Fri.-Sat., disco. 235 University, Berk. 845-7656.

Folk/Country

A guide to acoustic, folk, and country & western music at central Bay Area theaters and clubs.

15/Friday

SKIP HENDERSON 4 pm, Pier 23 Cafe, The Embarcadero, SF. 362-5125. (Also Sun/17 at noon and Tues/19 at 8:30 pm.)

SEAN KELLY 9 pm, The Abbey Tavern, 4100 Geary, SF. 221-7767.

TPSY HOUSE 9:30 pm, The Plough and Stars, 116 Clement, SF. 751-1122.

continued next page

1990 WINNER BEST FILM

VENICE FILM FESTIVAL

"BLAZING WIT... BRILLIANT."

—Michael Wilmington, LOS ANGELES TIMES

"GLORIOUS!"

—Judy Stone, SAN FRANCISCO CHRONICLE

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JOHN LONE SHADOW OF CHINA

SAMMI DAVIS VIVIAN WU

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SHADOW OF CHINA SAMMI DAVIS • VIVIAN WU • JOHN LONE • KICHI SATO Music by YASUAKI SHIMIZU Production Designer ANDREW McALPINE
Director of Photography TOYOMIKI HIRATA Based on a novel by MASSAKI NISHIKI Screenplay by RICHARD MAXWELL and MITSUO YANAGIMACHI
Executive Producer SATORU ISEKI Produced by ELLIOTT LEWITT and DON GUEST Directed by MITSUO YANAGIMACHI

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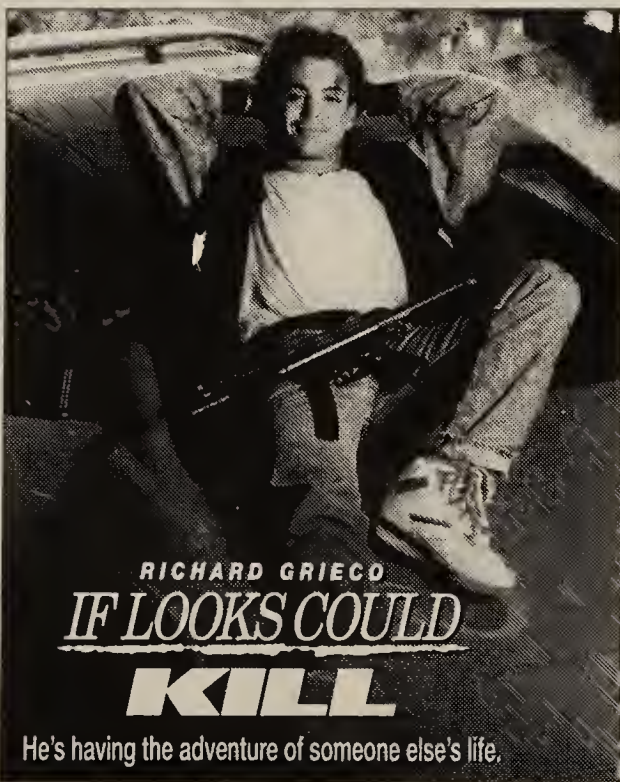
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MARCH 15

UNITED ARTISTS
The Movies 6
280 Metro Center 415-994-1065
Colma Blvd. #200

ALSO STARTS FRIDAY AT THESE SELECT THEATRES:

EAST BAY
Pleasant Hill, Century
Hayward, GCC Southland
Danville, Blackhawk 7
Pleasanton, Galaxy 8
Fremont, GCC Fremont Hub
Pinole, Century
Berkeley, UA Berkeley
Oakland, Century

EAST BAY
Antioch, Stamm
Emeryville, UA Emery Bay
Union City, Union City DI
PENINSULA
Redwood City, Century Park 12
SAN JOSE
Mountain View, Century 10
Berryessa, Century 10

SAN JOSE
San Jose, Century 22
San Jose, Capitol DI
MARIN COUNTY
Novato, Rowland Plaza
VALLEJO, AMC Vallejo Plaza 6
SANTA ROSA, Coddington
FAIRFIELD, Chief
PETALUMA, Washington Sq.

CALL THEATRE FOR SHOWTIMES - SPECIAL ENGAGEMENT NO PASSES

continued from previous page

ROBIN WILLIAMSON 8 pm, Freight & Salvage, 1111 Addison, Berk. 548-1761.

YOUNG BLUE BUCKS 9 pm, Caffe Nuvo, 556 San Anselmo Ave., San Anselmo. 454-4530.

16/Saturday

DARKE COUNTY 9 pm, Cafe Claude, 7 Claude, SF. 392-3505.

GOLDEN BOUGH 8 pm, Mt. Diablo Unitarian Church, 55 Eckley, Walnut Creek. 229-2710.

ANDREW HAYES With Peter Young and Matt Little Moon in "War Babies Cry for Peace, War Babies Cry for Justice." 8:30 pm, 509 Cultural Center, 509 Ellis, SF. 346-1308.

GARY LAPOW 10:30 am, La Peña, 3105 Shattuck, Berk. 849-2568.

LAURIE RILEY AND MICHAEL MacBEAN 8 pm, Humanist Fellowship Hall, 390 27th St., Oakl. 686-1828.

MIKE LUCEY 1 pm, California Academy of Sciences, Golden Gate Park, SF. 863-1719.

THE NEW DAVID GRISMAN QUINTET 8 and 10:30 pm, Great American Music Hall, 859 O'Farrell, SF. 885-0750.

THE PATRICK KENNELLY BAND 9:30 pm, The Plough and Stars, 116 Clement, SF. 751-1122.

ROBIN FLOWER AND NANCY VOGL 8 pm, Freight & Salvage, 1111 Addison, Berk. 548-1761.

WILD BLUE 9 pm, Paul's Saloon, 3251 Scott, SF. 922-2456.

17/Sunday

TIMOTHY BRITTON AND CAROL ANN HUNNER 8 pm, Freight & Salvage, 1111 Addison, Berk. 548-1761.

DE DANNAN 8 pm, Great American Music Hall, 859 O'Farrell, SF. 885-0750.

SKIP HENDERSON See Fri/15.

IRISH MUSIC SESSION With the Seamus Egan Band. 9:30 pm, The Plough and Stars, 116 Clement, SF. 751-1122.

18/Monday

JOHN McCORMICK 9:30 pm, The Plough and Stars, 116 Clement, SF. 751-1122.

TRADITIONAL IRISH MUSIC SESSION 9:30 pm, Starry Plough, 3101 Shattuck, Berk. 841-2082.

19/Tuesday

RICK HATFIELD 9:30 pm, 19 Broadway at 19 Broadway, Fairfax. 459-1091.

ROBIN HOLCOMB 8 pm, Great American Music Hall, 859 O'Farrell, SF. 885-0750.

OPEN MIKE 8 pm, Freight & Salvage, 1111 Addison, Berk. 548-1761.

SKIP HENDERSON'S SALTY STARBOARD WATCH See Fri/15.

VINCE AND GERRY 9:30 pm, The Plough and Stars, 116 Clement, SF. 751-1122.

20/Wednesday

ED GERHARD AND BILL MIZE 8 pm, Freight & Salvage, 1111 Addison, Berk. 548-1761.

MARLA AND SYLVIA 9:30 pm, The Plough and Stars, 116 Clement, SF. 751-1122.

YOUNG BLUE BUCKS 9 pm, Camelot, 3231 Fillmore, SF. 567-4004.

21/Thursday

ACME ACOUSTIC NIGHT 10 pm, Hotel Utah, 500 4th St. (at Bryant), SF. 421-8308.

EION CONWAY 9 pm, The Abbey Tavern, 4100 Geary, SF. 221-7767.

DON HAYNE DUO 9 pm, Bison Brewing Company, 2598 Telegraph, Berk. 841-7734.

JUDY FJELL AND MOTHER LODE 8 pm, Freight & Salvage, 1111 Addison, Berk. 548-1761.

CLIVE GREGSON AND CHRISTINE COLLISTER 8 pm, Great American Music Hall, 859 O'Farrell, SF. 885-0750.

DEREK O'NEILL 9:30 pm, The Plough and Stars, 116 Clement, SF. 751-1122.

GARY TENNEY With Will Fudemman. 7:30 pm, La Peña, 3105 Shattuck, Berk. 849-2568.

Jazz

A guide to live jazz at central Bay Area clubs and theaters.

15/Friday

AIRIUS With Conception. 7 pm, Pasand Lounge, 1875 Union, SF. 922-4498.

ROGER BEARDE With Countdown. 7:30 pm, Pasand Berkeley, 2284 Shattuck, Berk. 848-0620. (Also Sun/17 at 4 pm, and Thurs/21 at 7:30 pm.)

FRANK BINER 8:30 pm, Picante Taqueria, 1328 6th St., Berk. 525-3121.

BRIAN MELVIN TRIO 2-5:30 am, Pearl's, 256 Columbus, SF. 291-8255. (Also Sat/16.)

RICHE COLE 9 and 11 pm, Kimball's, 300 Grove, SF. 861-5555. (Also Sat/16.)

COUNTERPOINT Fri., 5 pm; Tues.-Thurs., 8 pm; Tonga Restaurant and Hurricane Bar, Fairmont Hotel, California and Mason, SF. 772-5000.

DAVE DANILES ENSEMBLE Fri., 5-9 pm; Sun., 6-10 pm; Geoffrey's, 131 Broadway (at 2nd St.), Jack London, Oakl. 271-0350.

DAVE HOLLAND QUARTET 8 and 10 pm, Concepts Cultural Gallery, 480 3rd St., Oakl. 763-0682. (Also Sat/16.)

E.C. SCOTT AND SMOKE 9 pm, Rasselas, California and Divisadero, SF. 567-5010. (Also Sat/16.)

JACKIE HARSTON 5:30 pm, Maltese Grill, 20 Annie, SF. 777-1955.

THE JESTERS 9 pm, Mark Monroe Productions, 449 Powell (at Sutter), 3rd fl., SF. 951-0226.

JOE ALVAREZ TRIO Fri.-Sat., 9:30 pm; Tues.-Thurs., 9 pm; Sun.-Mon., 8 pm; New Orleans Room, Fairmont Hotel, California and Mason, SF. 772-5259.

JOE ASKEW AND DICK WHITTINGTON QUARTET 9 pm, Pearl's, 256 Columbus, SF. 291-8255.

JOHN CARTER JAZZ ENSEMBLE 8 pm, Concert Hall, Mills College, 5000 MacArthur, Oakl. 430-2171.

JONES AND COMPANY Fri.-Sat., Wed.-Thurs., 8:30 pm, Chanen's Lounge, Sheraton, Fisherman's Wharf, SF. 362-5500.

THE JULES BROUSSARD BAND 9 pm, All That Jazz, next to Howard Johnson's, 160 Shoreline, Mill Valley. 331-1974. (Also Sat/16.)

KENT STRAND DUO Fri.-Sat., 7 pm, Harris' Bar and Lounge, 2100 Van Ness (at Pacific), SF. 673-1888.

JEFF LINSKY Fri.-Sat. and Wed.-Thurs., 8 pm, Park Hyatt, 333 Battery, SF. 392-1234.

MATT CASSELL DUO 9 pm, Tutto Bene, 2080 Van Ness, SF.

MEM'FIS With Centerpiece. 6 pm, Embassy Lounge, 600 Polk, SF. 885-0842. (Also Thurs/21.)

PAUL AND SHEILA SMITH TRIO 9 pm, Lobby Tavern, 5612 College, Oakl. 547-9152. (Also Sat/16.)

PETER MINTUN Fri.-Sat., 8 pm; Wed.-Thurs., 7 pm; Masons Restaurant, Fairmont Hotel, California and Mason, SF. 392-0113.

THE SUSIE LARAIN QUARTET With Donald Bailey. Fri.-Sat., 10 pm; Thurs., 9 pm; The Travelodge, 920 University, Berk. 843-3175.

LARRY VUCKOVICH Fri., "A Tribute to Artie Shaw"; Sat. with Chuck Idris, plus Mon.-Thurs. 9 pm, Club 36, Grand Hyatt of SF, 345 Stockton, SF. 398-1234.

CECIL WELLS 8 pm, Washington Square Bar & Grill, 1707 Powell, SF. 982-8123. (Also Sun/17 at 6:30 pm.)

PAULA WEST Thurs.-Fri. with Ken Muir, Sat. with Gus Gustavson. 7 pm, 1001 Nob Hill Restaurant, 1001 California, SF. 441-1001.

NANCY WILSON 8:30 and 11 pm, Kimball's East, 5800 Shellmound, Emeryville. 658-2555. (Also Sat/16-Sun/17.)

COOKIE WONG With Mark Zannini. Fri.-Sat., 9 pm, Quiet Storm, 3rd fl., Cannery, Jefferson and Leavenworth, SF. 771-2929.

16/Saturday

AIRIUS With Countdown. 7:30 pm, Pasand Berkeley, 2284 Shattuck, Berk. 848-0620.

BRIAN MELVIN TRIO See Fri/15.

RICHE COLE See Fri/15.

DAVE HOLLAND QUARTET See Fri/15.

DENISE PERRIER QUARTET 9 pm, Pearl's, 256 Columbus, SF. 291-8255.

E.C. SCOTT AND SMOKE See Fri/15.

JESSE FOSTER With Conception. 7 pm, Pasand Lounge, 1875 Union, SF. 922-4498.

JON SHAPIRO 9 pm, Above Paradise, 308 11th St. (at Folsom), SF. 861-6906.

JULES BROUSSARD BAND See Fri/15.

QB AND MICHELLE 8:30 pm, Picante Taqueria, 1328 6th St., Berk. 525-3121.

PAUL AND SHEILA SMITH TRIO See Fri/15.

'RISQUE CABARET' Featuring Perla Batalla and band with poets and other musicians. 9 pm, Spike's Speak, 139 8th St., SF. 255-1392.

SECOND SIGHT 8:15 pm, Noe Valley Ministry, 1021 Sanchez, SF. 647-2272.

ED AND BARBARA WETTELAND 8 pm, Washington Square Bar & Grill, 1707 Powell, SF. 982-8123.

NANCY WILSON See Fri/15.

17/Sunday

AL MOLINA AND FRIENDS 7 pm, Pearl's, 256

Columbus, SF. 291-8255.

GWEN AVERY 4 pm, Josie's Cabaret and Juice Joint, 3583 16th St., SF. 861-7933.

BAY AREA JAZZ COMPOSERS ORCHESTRA 2-5 pm, Pacifica Community Center, Crespi and Hwy. 1, Pacifica.

ROGER BEARDE See Fri/15.

HANGTOWN JAZZ COMPANY With the Quail Ridge Jazz Band. 1-6 pm, Berkeley Marriott Inn, Berkeley Marina (foot of University), Berk. 661-9893.

DAVE HOLLAND QUARTET 4:30 pm, Bach Dancing and Dynamite Society, Douglas Beach House, Half Moon Bay. 726-3839.

KITTY MARGOLIS 9 pm, Rasselas, California and Divisadero, SF. 567-5010.

JAMES NEWTON 7:30 pm, Takara Sake USA Inc., 708 Addison, Berk. 540-8250.

SHERRI ROBERTS 8 pm, Mason Street Wine Bar, 342 Mason (at Geary), SF. 391-3454.

ALAN ROSS With Centerpiece. 7 pm, Pasand Lounge, 1875 Union, SF. 922-4498.

CECIL WELLS See Fri/15.

TOM WHITEHEAD 4 pm, Pier 23 Cafe, The Embarcadero, SF. 362-5125. (Also Wed/20 at 9:30 pm.)

GAIL WILSON 5 pm, Marines Memorial Club Crystal Ballroom, 609 Sutter, SF. 554-0402.

NANCY WILSON See Fri/15.

18/Monday

GUS GUSTAVSON Mon.-Wed., 7 pm, 1001 Nob Hill Restaurant, 1001 California, SF. 441-1001.

KEN HILDEBRANT Mon.-Tues., 7 pm, Masons Restaurant, Fairmont Hotel, California and Mason, SF. 772-5000.

GREGORY JAMES With Alex Popovics. 8 pm, Mason Street Wine Bar, 342 Mason (at Geary), SF. 391-3454.

JULES BROUSSARD QUARTET 9 pm, Rasselas, California and Divisadero, SF. 567-5010.

MIKE LIPSKIN 6:30 pm, Washington Square Bar & Grill, 1707 Powell, SF. 982-8123. (Also Tues/19 with Ben Miller.)

MALIK With Centerpiece. 7 pm, Pasand Lounge, 1875 Union, SF. 922-4498.

19/Tuesday

AIRIUS With Conception. 7 pm, Pasand Lounge, 1875 Union, SF. 922-4498.

PETER BARCLAY 7 pm, Casa Madrona Hotel and Restaurant, 801 Bridgeway, Sausalito. 332-0502.

DIANE SAUL TRIO 8 pm, All That Jazz, 160 Shoreline, Mill Valley. 331-1974.

CHRIS GRAMPP 7 pm, Augusta's Restaurant/Cafe, 2955 Telegraph, Berk. 548-3140.

LESLIE HARLIB 5:30 pm, Maltese Grill, 20 Annie, SF. 777-1955.

JAZZ JAM With Herb Gibson. 9 pm, Rasselas, California and Divisadero, SF. 567-5010. (Also Wed/20 with Norbert Satchel.)

MIKE LIPSKIN See Mon/18.

LOOSE DEUCE 8 pm, Yoshi's, 6030 Claremont, Oakl. 652-9200.

VINCE LATEANO TRIO Tues.-Wed. and Thurs. with Madeline Eastman. 9 pm, Pearl's, 256 Columbus, SF. 291-8255.

20/Wednesday

JONATHAN BUTLER 8:30 pm, Great American Music Hall, 859 O'Farrell, SF. 885-0750.

DICK FREGULIA 7 pm, Casa Madrona Hotel and Restaurant, 801 Bridgeway, Sausalito. 332-0502.

JAZZ JAM See Tues/19.

JOHNNY TROTMAN AND DAVID GARNER With Centerpiece. 6 pm, Embassy Lounge, 600 Polk, SF. 885-0842.

RAMSEY LEWIS 8 and 10 pm, Kimball's East, 5800 Shellmound, Emeryville. 658-2555. (Also Thurs/21-Sun/24.)

MATT CASSELL DUO 6 pm, MacArthur Park, 607 Front, SF.

MICHAEL BARRY'S BIG BAND Noon, City Center, Broadway and 13th St., Oakl. 444-5588.

MIKE GREENSILL DUO Featuring Dean Reilly and Denise Perrier. 5:30 pm, Maltese Grill, 20 Annie, SF. 777-1955.

RAY OBIEDO AND GROUP 8 pm, Yoshi's, 6030 Claremont, Oakl. 652-9200.

FRED ROSS With Countdown. 7 pm, Pasand Lounge, 1875 Union, SF. 922-4498.

'SF ALL STAR JAZZ MINIFEST 1950-91' Featuring combos of Allen Smith, Vince Catolica, PeeWee Claybrook, Harold Jones, Chuck Travis, Larry Vuckovich, Benny Miller, John Markham, Peck Almond, Carl Lockett and Al Obidinski. (Also Thurs/21-Sat/23.)

SAPPHRON OBOIS BAND With the Gregory James Band. 9 pm, Last Day Saloon, 406 Clement, SF. 387-6343.

NORMA TEAGARDEN 7 pm, Washington Square Bar & Grill, 1707 Powell, SF. 982-8123.

CRITIC'S CHOICE / Art



DETAIL, "THE FORBIDDEN SELF" INSTALLATION, PHOTO BY ANDRE KREFT

'The Forbidden Self' Panel

Salad Bar, a multicultural Bay Area group that promotes diversity in the arts, tosses up voices from the people-of-color majority in "The Forbidden Self" exhibit. The exhibit itself provides a visual dialogue on concerns suppressed and ignored by the mainstream, and tonight's panel discussion puts those issues into words. Organized after

the "Voices of a Distinct Majority" symposium at the SF Art Institute in 1989, Salad Bar's current Capp Street exhibition features works by 10 artists, including videomaker Valerie Soe, visual artist Rene Yanez, and members of the Larkin Street Youth Center.

— Susan Gerhard

■ "The Forbidden Self." Through March 30. Tues.-Sat., noon-5 pm. Panel discussion Thurs/14 at 7:30 pm. Capp Street Project/AVT, 270 14th St., SF. Free. 626-7747.

DICK TURNER 7 pm, All That Jazz, next to Howard Johnson's, 160 Shoreline, Mill Valley. 331-1974. (Also Thurs/21.)

WAYNE DE SILVA DUO 6:30 pm, La Bodega, 1337 Grant, SF. 433-0439.

TOM WHITEHEAD See Sun/17.

21/Thursday

ROGER BEARDE See Fri/15.

DEAN BURRIS 7 pm, Casa Madrona Hotel and Restaurant, B01 Bridgeway, Sausalito. 332-0502.

DICK FREGULIA AND KEN PLOURD 7:30 pm, Washington Square Bar & Grill, 1707 Powell, SF. 982-8123.

JULES BROUSSARD BAND With Les Bailey. 9:30 pm, Pier 23 Cafe, The Embarcadero, SF. 362-5125.

RAMSEY LEWIS See Wed/20.

MEM'FIS See Fri/15.

PASTICHE B pm, Yoshi's, 6030 Claremont, Oakl. 652-9200.

PLUTO With the M.E. Miller Trio. 9 pm, Olive Oil's Bar & Grill, 295 China Basin Way, SF. 495-3099.

'SF ALL STAR JAZZ MINIFEST 1950-91' See Wed/20.

LISA TORRES With Ray Scott. 6 pm, Cafe Claude, 7 Claude (Bush bet. Kearny and Grant), SF. 392-3505.

DICK TURNER See Wed/20.

PRESTON TURNER With Conception. 7 pm, Pasand Lounge, 1875 Union, SF. 922-449B.

ED WETTELAND 5:30 pm, Maltese Grill, 20 Annie, SF. 777-1955.

Rock

A guide to live rock, R&B, blues, and other modern pop music shows in the central Bay Area, including nightclub performances.

15/Friday

BABYLON A.D. 9 pm, The Stone, 412 Broadway, SF. 391-82B2.

CARLOS GUITARLOS BAND 9 pm, Bouncer's Bar, 64 Townsend, SF. 397-2480.

THE CHRIS CAIN BAND 9 pm, Larry Blake's, 2367 Telegraph, Berk. 848-0888.

CLARENCE CLEMONS AND THE RED BANK ROCKERS 7:30 and 10:30 pm, Sweetwater, 153 Throckmorton, Mill Valley. 388-2820. (Also Sat/16.)

COLORFINGER 8:30 pm, Spike's Speak, 139 8th St., SF. 255-1392.

DELTA WIRES 9:30 pm, Lost and Found Saloon, 1353 Grant, SF. 397-3751. (Also Sat/16.)

THE DIABLOS 9:30 pm, Blue Lamp, 561 Geary, SF. 885-1464.

THE FONTANAS With Dan Vickrey. 10 pm, Hotel Utah, 500 4th St. (at Bryant), SF. 421-8308.

THE FUNDAMENTALS 9 pm, Yoshi's, 6030

Claremont, Oakl. 652-9200.

FUZZ FACTOR 9 pm, Above Paradise, 30B 11th St. (at Folsom), SF. 861-6906.

THE HELLBILLYS With the Mudpuppies and Sialagogue. 9:30 pm, Morty's, 1024 Kearny, SF. 986-MORT.

MARK HUMMEL With the Troyce Key Big Blues Band. 9:30 pm, Eli's Mile High Club, 3629 Martin Luther King Jr. Way, Oakl. 655-6661.

KEN ARCONTI AND THE BLOWTOP BLUES BAND 4 pm, Lou's Pier 47, 300 Jefferson, SF. 771-0377.

B.B. KING With Bobby Blue Bland and Albert King. 7:30 pm, Circle Star Center, 1717 Industrial Way, San Carlos. 366-7100. (Also Sat/16 at 7 and 11 pm.)

LUCY NUFF 9:30 pm, Starry Plough, 3101 Shattuck, Berk. 841-20B2.

DELBERT McCLINTON With the Pontiac. 9 pm, Slim's, 333 11th St., SF. 621-3330.

MOTOR DUDE ZYDECO 9:30 pm, Jack London Club, 1300 E. Bth St., Oakl. 653-4213.

THE MUSCLETONES 10 pm, Boathouse, 1 Harding Park, SF. 6B1-2727.

NEUROSIS With Offspring, Citizen Fish, Cringer, and Rudiments. B pm, Gilman Street, 924 Gilman, Berk. 525-9926.

PAUL LIBERATORE AND THE LIBERATORS 9 pm, Lou's Pier 47, 300 Jefferson, SF. 771-0377.

ROY ROGERS 9:30 pm, The Saloon, 1232 Grant, SF. 989-7666.

SPIN DOCTORS With Celebrity City. 10 pm, DNA Lounge, 375 11th St., SF. 626-2532.

SUDDEN SAM AND JERSEY J.D. 6 pm, Bouncer's Bar, 64 Townsend, SF. 397-2480.

LINDA TILLERY With the Hoochie Coochie Band. 9 pm, Great American Music Hall, 859 O'Farrell, SF. 8B5-0750.

TOILING MIDGETS With Thinking Fellers Union Local 2B2. 10:30 pm, I-Beam, 174B Haight, SF. 668-6023.

VIOLET FOX BAND With Sykes-Savoie Band. 9:30 pm, New George's, B42 4th St., San Rafael. 457-1515.

WEST COAST HOUSE ROCKERS With Skankin' Pickle. 10 pm, Paradise Lounge, 11th St. and Folsom, SF. 861-6906.

WING FINGER 9 pm, Bison Brewing Company, 2598 Telegraph, Berk. 841-7734.

YA YA LITTLE MAN 9 pm, Covered Wagon Saloon, 917 Folsom (at 5th St.), SF. 974-1585.

ZERO 9 pm, Last Day Saloon, 406 Clement, SF. 387-6343.

16/Saturday

BARBARA MANNING AND THE SF SEALS With the Bedlam Rovers. 9 pm, The Bear's Lair, Student Union Bldg., UC Berkeley, near Telegraph and Bancroft, Berk. 642-7477. (Bedlam Rovers also appear at 3 pm, Leopold Records, 2511 Durant, Berk.)

BOURBON DELUXE With Gargoyles, Mother Lode, Creep, and Sasha in an antiwar benefit. 2 pm, House of Rock, 650 Howard, SF. 896-1950.

CARBON YARD 9 pm, Bison Brewing Company, 2598 Telegraph, Berk. 841-7734.

CARDIFF REEFERS With Inka Inka. 10:30 pm, I-Beam, 174B Haight, SF. 668-6023.

CLARENCE CLEMONS AND THE RED BANK ROCKERS See Fri/15.

ALBERT COLLINS With the Icebreakers, the Uptown Horns, the Kinsey Report, and the Larry MacCray Band. 8 pm, Slim's, 333 11th St., SF. 621-3330.

DEE LANNON AND THE RHYTHM RUSTLERS 9 pm, Bouncer's Bar, 64 Townsend, SF. 397-2480.

DELTA WIRES See Fri/15.

CAROL DODA With the Sextants. 10 pm, Paradise Lounge, 11th St. and Folsom, SF. 861-6906.

RORY GALLAGHER 9 pm, The Stone, 412 Broadway, SF. 391-8282.

GLENN LANE AND THE SOUL OF BLUES 9 pm, Your Place Too, 5319 Martin Luther King Jr. Way, Oakl. 65-BLUES.

THE GREG KHIN BAND 10 pm, Boathouse, 1 Harding Park, SF. 6B1-2727.

STEVIE GURR 4 pm, Lou's Pier 47, 300 Jefferson, SF. 771-0377. (Also 9 pm, Thurs/21.)

HELEN KELLER PLAID With Papawheelie and the Judy Bloom. 10 pm, El Rio, 315B Mission, SF. 2B2-3325.

HOB0 With Medicine Men. 10:30 pm, Nightbreak, 1B21 Haight, SF. 221-900B.

JETBOY With Maximillion's Motorcycle Club and Idiot Savant. 9:30 pm, New George's, 842 4th St., San Rafael. 457-1515.

JIMMY BRUNO AND THE BRUNOTES With Lava Magnets. 10 pm, Hotel Utah, 500 4th St. (at Bryant), SF. 421-8308.

KEVIN RUSSELL BAND Noon, Lou's Pier 47, 300 Jefferson, SF. 771-0377.

B.B. KING See Fri/15.

LOVEABLE FROG 9 pm, Covered Wagon Saloon, 917 Folsom (at 5th St.), SF. 974-1585.

MARK NAFTALIN'S BLUES SHOWCASE Featuring Ron Thompson, Bobbie Webb and Maurice Kemp. 9 pm, Lou's Pier 47, 300 Jefferson, SF. 771-0377.

MIKE SHAPIRO AND THE SHAKEDOWN 9 pm, The Abbey Tavern, 4100 Geary, SF. 221-7767. (Also Sun/17.)

THE MUSKRATS With the Carmichaels. 9:30 pm, Starry Plough, 3101 Shattuck, Berk. 841-20B2.

JOHNNY NOCTURNE 9 pm, Larry Blake's, 2367 Telegraph, Berk. 848-088B.

OPEN MIKE JAM 4 pm, Rumors, Broadway and Kearny, SF. 296-8754.

PHOENIX 9:30 pm, Blue Lamp, 561 Geary, SF. 885-1464.

EDDIE RAY With the Troyce Key Big Blues Band. 9:30 pm, Eli's Mile High Club, 3629 Martin Luther King Jr. Way, Oakl. 655-6661.

RON HACKER AND THE HACKSAWS 9:30 pm, The Saloon, 1232 Grant, SF. 989-7666.

STRICTLY ROOTS With Off Beats. 9 pm, Last Day Saloon, 406 Clement, SF. 387-6343.

TOMMY ROX AND KEVIN RUSSELL 9:30 pm, Fourth Street Tavern, 711 4th St., San Rafael. 454-4044.

SKANKIN' PICKLE with Sharkmeat, Boom & the Legion of Doom, Treadmill, and Red, Black, and White. B pm, Gilman Street, 924 Gilman, Berk. 525-9926.

17/Sunday

BAY AREA BLUES SOCIETY OPEN MIKE An afternoon of comedy and blues. 1-5 pm, 150 W. Juana, San Leandro. 821-89B1.

BILLY DUNN AND BLUES WAY Noon, Lou's Pier 47, 300 Jefferson, SF. 771-0377.

THE BOOBS 9 pm, Bison Brewing Company, 259B Telegraph, Berk. 841-7734.

BRAZEN HUSSY AND THE BLUEHEARTS 9 pm, Lou's Pier 47, 300 Jefferson, SF. 771-0377.

BUZZARD SONG With Jimmy Bruno and Sonya Hunter. 9 pm, Larry Blake's, 2367 Telegraph, Berk. 848-088B.

CAFE BABAR JUG BAND Call for time, Wild Side West Bar, 424 Courtland, SF. 647-3099.

CARLOS GUITARLOS JAM SESSION 3 pm, Bouncer's Bar, 64 Townsend, SF. 397-2480.

CHRIS COBB BAND 4 pm, Lou's Pier 47, 300 Jefferson, SF. 771-0377.

JOHN CORDONI 10 pm, Boathouse, 1 Harding Park, SF. 6B1-2727.

FIRST MEMORY 10 pm, Hotel Utah, 500 4th St. (at Bryant), SF. 421-8308.

FLOPHOUSE With Pounding Birds. 10 pm, Paradise Lounge, 11th St. and Folsom, SF. 861-6906.

GUILED SPLINTERS 9:30 pm, Blue Lamp, 561 Geary, SF. 885-1464.

JACK KILLED JILL 10:30 pm, Nightbreak, 1B21 Haight, SF. 221-900B.

'JAN TANGEN'S SING WITH A BAND' 9:30 pm, New George's, 842 4th St., San Rafael. 457-1515.

JOHNNY NITRO AND THE DOORSLAMMERS 9:30 pm, The Saloon, 1232 Grant, SF. 989-7666.

KING PERKOFF BAND 9:30 pm, The Saloon, 1232 Grant, SF. 989-7666.

DELBERT McCLINTON 8 pm, Sweetwater, 153

continued next page

ACADEMY AWARD NOMINEE BEST FOREIGN LANGUAGE FILM

"PASSIONATE..."

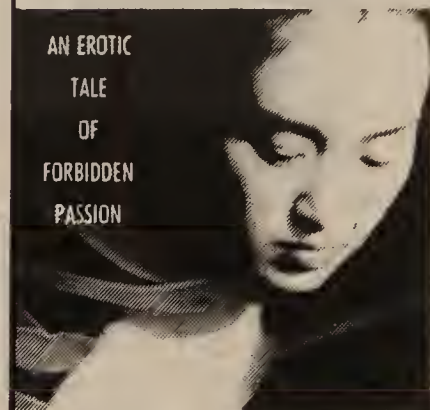
A love triangle in the classic tradition
... of 'The Postman Always Rings Twice'."

—THE NEW YORK TIMES

"SEXY AND SOPHISTICATED"

—Phillip Lopate, INTERVIEW

AN EROTIC
TALE
OF
FORBIDDEN
PASSION



"VISUALLY
SPECTACULAR
and dramatically
beguiling."

—Richard Corliss, TIME MAGAZINE

JU·DOU

A FILM BY ZHANG YI-MOU

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STARTS FRIDAY, MARCH 15
EXCLUSIVE SAN FRANCISCO ENGAGEMENT
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DeNiro is extraordinary."

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ROBERT DE NIRO



"A movie powerhouse!
Important, intense,
compelling."

— Dennis Cunningham, CBS-TV

"A masterful
achievement.
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totally satisfying.
DeNiro is
magnificent."

— Susan Granger,
AMERICAN MOVIE CLASSICS

"Smart and
impassioned. DeNiro
is galvanizing."

— Lawrence Frascella,
US MAGAZINE

GUILTY BY
SUSPICION

All it took was a whisper.

WARNER BROS. PRESENTS

AN ARNON MILCHAN PRODUCTION AN IRWIN WINKLER FILM ROBERT DE NIRO

"GUILTY BY SUSPICION" ANNETTE BENING · GEORGE WENDT · PATRICIA WETTIG AND SAM WAMAMAKER

WITH ALAN C. BLOMQUIST · JAMES NEWTON HOWARD · STEVEN REUTHER · ARNON MILCHAN

PG-13 PARENTS STRONGLY CAUTIONED Some Material May Be Inappropriate for Children Under 13

WRITTEN BY IRWIN WINKLER

PRODUCED BY ARNON MILCHAN

EDITED BY JAMES NEWTON HOWARD

SCORED BY STEVEN REUTHER

CASTING BY ANNETTE BENING

PRODUCTION DESIGNER: JAMES NEWTON HOWARD

EXECUTIVE PRODUCERS: ARNON MILCHAN

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PRODUCED BY ARNON MILCHAN

STARTS FRIDAY, MARCH 15

CHESTNUT NR. STEINER
CINEMA 21
THEATRE 921-6720

SO. SAN FRANCISCO
CENTURY PLAZA 8
THEATRE 742-9200

UNITED ARTISTS
STONETOWN
CINEMA 221-8182

CALL THEATRE FOR SHOWTIMES - NO PASSES ACCEPTED

ALSO STARTS FRIDAY AT THESE BAY AREA THEATRES:

PENINSULA
Redwood City, Century Park 12
So. S.F., Century Plaza 8
EAST BAY
Walnut Creek, Festival
San Ramon, Crow Canyon
Hayward, Festival
Oakland, Grand Lake
Newark, Cinedome

EAST BAY
Pleasanton, Galaxy 8
Pinole, Century
Berkeley, Oaks
MARIN COUNTY
Larkspur, Festival
Novato, Rowland Plaza
SAN JOSE
San Jose, Century 24

SAN JOSE
Mountain View, Century 10
Milpitas, AMC Milpitas 10
Moraga Hill, Cinema
VALLEJO, Cinedome
SANTA ROSA, Lakeside
FAIRFIELD, Chief
NAPA, Cinedome
PETALUMA, Petaluma Cinemas

"A MODERN GANGSTER THRILLER."

—Michael Wilmington, LOS ANGELES TIMES

"Thumbs up! Gritty and original. Fresh and honest. Wesley Snipes has the charisma of a great screen villain."

—Roger Ebert, SISKEL & EBERT/N.Y. DAILY NEWS

"Mesmerizing. Exhilarating. Spectacular."

—Gene Seymour, NEWSDAY

"Wesley Snipes' performance ranks with Edward G. Robinson in 'Little Caesar', Paul Muni in 'Scarface' or Marlon Brando in 'The Godfather'."

—Ralph Novak, PEOPLE



WESLEY SNIPES ICE T MARIO VAN PEEBLES JUDD NELSON

NEW JACK CITY

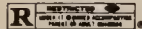
WARNER BROS.

JACKSON/McHENRY "NEW JACK CITY" WESLEY SNIPES ICE T CHRIS ROCK

MARIO VAN PEEBLES JUDD NELSON MICHEL COLOMBIER

THOMAS LEE WRIGHT "REVENGE" THOMAS LEE WRIGHT BARRY MICHAEL COOPER

PROD. BY DOUG McHENRY AND GEORGE JACKSON DIRECTED BY MARIO VAN PEEBLES



NOW PLAYING

UNITEO ARTISTS
ALEXANDRIA
THEATRE 752-S100

MARKET / 5th & 6th
ST. FRANCIS
THEATRE 362-4822

W. PORTAL AT VICENTE
EMPIRE
CINEMA 661-2539

UNITEO ARTISTS
THE MOVIES
COLMA 994-1085

CALL THEATRE FOR SHOWTIMES - NO PASSES ACCEPTED

ALSO NOW PLAYING AT THESE THEATRES AND DRIVE-INS:

SAN FRANCISCO
Daly City, Geneva DI
EAST BAY
Fremont, Cinedome
Hayward, Festival
Contra Costa, Martinez
Berkeley, UA Berkeley
Pinole, Century
Antioch, Campanil
Oakland, Century
Oakland, Coliseum DI

EAST BAY
Union City, Union City DI
Oakland, Rockridge
Dublin, Dublin
PENINSULA
San Mateo, GCC Fashion Island
Redwood City, UA Redwood
Burlingame, Burlingame DI
SAN JOSE
San Jose, AMC Oakridge
Berryessa, Century 10

SAN JOSE
Mountain View, Century 10
Saratoga, AMC Saratoga
San Jose, Meridian Quad
San Jose, Capitol DI
Campbell, UA Pruneyard
MARIN COUNTY
Novato, Rowland Plaza
VALLEJO, AMC Vallejo Plaza
SANTA ROSA, UA Cinema 6
FAIRFIELD, Solano

continued from previous page

Throckmorton, Mill Valley. 388-2820.

MICHAEL BLACK BAND 9:30 pm, Starry Plough, 3101 Shattuck, Berk. 841-2082.

MIKE SHAPIRO AND THE SHAKEDOWN See Sat/16.

MIKE HIGH BLUES BAND With Louis Madison. 9:30 pm, Eli's Mile High Club, 3629 Martin Luther King Jr. Way, Oakl. 655-6661.

NAKED RAYGUN 8 pm, Gilman Street, 924 Gilman, Berk. 525-9926.

THE COYOTES 9 pm, Your Place Too, 5319 Martin Luther King Jr. Way, Oakl. 65-BLUES.

OPEN MIKE With both performance and video screenings. 8 pm, Armpit Gallery, 633 Haight, SF. 558-8184.

OPEN MIKE Sign-ups at 8:30 pm, show at 9 pm, Firehouse 7, 3160 16th St. (at Albion), SF. **REVEREND HORTON HEAT** 10 pm, DNA Lounge, 375 11th St., SF. 626-2532.

SMOKIN' RHYTHM PRAWNS With Colorfast and Dracula Milktoast. 9 pm, Oasis, 278 11th St., SF. 621-8119.

WALL STREET 9 pm, Last Day Saloon, 406 Clement, SF. 387-6343.

WANNABE TEXANS With Lugnutts. 9 pm, Covered Wagon Saloon, 917 Folsom (at 5th St.), SF. 974-1585.

18/Monday

THE BACHELORS 9:30 pm, The Saloon, 1232 Grant, SF. 989-7666.

B.B. BREECE 4 pm, Lou's Pier 47, 300 Jefferson, SF. 771-0377.

RANDALL JAMES 9 pm, Above Paradise, 308 11th St. (at Folsom), SF. 861-6906.

JEFF TROTT AND THE SUBMARINE MEN 10 pm, Paradise Lounge, 11th St. and Folsom, SF. 861-6906.

JULIAN'S OPEN MIKE 9 pm, Camelot, 3231 Fillmore, SF. 567-4004.

GREG KHN 9:30 pm, New George's, 842 4th St., San Rafael. 457-1515.

MIKE MANINGER QUARTET 9:30 pm, Blue Lamp, 561 Geary, SF. 885-1464.

OPEN MIKE With David Grossman. 8:30 pm, Sweetwater, 153 Throckmorton, Mill Valley. 388-2820.

OSGOOD SLAUGHTER With Go Dog Go. 10:30 pm, Nightbreak, 1821 Haight, SF. 221-9008.

REED FROMER BAND 9 pm, Lou's Pier 47, 300 Jefferson, SF. 771-0377.

SOLID SENDERS With Linda Tillery. 9 pm, Slim's, 333 11th St., SF. 621-3330.

STEVE GANNON AND THE MONDAY BLUES JAM 9 pm, Larry Blake's, 2367 Telegraph, Berk. 848-0888.

THEY EAT THEIR OWN 10:30 pm, I-Beam, 1748 Haight, SF. 668-6023.

WHATEVER 9 pm, Your Place Too, 5319 Martin Luther King Jr. Way, Oakl. 65-BLUES.

19/Tuesday

ARIWA POSSEE With the Mad Professor, Macka B, and the Robotics Band. 9 pm, Slim's, 333 11th St., SF. 621-3330.

THE BASICS 9 pm, Camelot, 3231 Fillmore, SF. 567-4004.

BUD E. LUV 10 pm, Paradise Lounge, 11th St. and Folsom, SF. 861-6906.

COCTEAU TWINS With Galaxie 500. 8 pm, Warfield Theatre, 982 Market, SF. 762-BASS. (Also Wed/20.)

THE DEPUCCILLATORS OF SOUL 9 pm, Above Paradise, 308 11th St. (at Folsom), SF. 861-6906.

501 SPANISH VERBS With Grinch and Trunk, plus speakers. 10 pm, Kennel Club, 628 Divisadero, SF. 931-1914.

LISA KINDRED BAND 9:30 pm, The Saloon, 1232 Grant, SF. 989-7666.

MARK HUMMEL AND THE BLUES SURVIVORS 9 pm, Lou's Pier 47, 300 Jefferson, SF. 771-0377.

MOTOWN MANIA 9 pm, Bouncer's Bar, 64 Townsend, SF. 397-2480.

THE MUSCLETONES 4 pm, Lou's Pier 47, 300 Jefferson, SF. 771-0377.

OPEN JAM NIGHT 10:30 pm, Nightbreak, 1821 Haight, SF. 221-9008.

REDD KROSS With Screaming Trees. 9 pm, The Bear's Lair, Student Union Bldg., UC Berkeley, near Telegraph and Bancroft, Berk. 642-7477.

TOMMY ROX 9:30 pm, Fourth Street Tavern, 711 4th St., San Rafael. 454-4044.

SPOODIE ODDIES 9:30 pm, Blue Lamp, 561 Geary, SF. 885-1464.

SPY VS. SPY With Cold War. 10 pm, DNA Lounge, 375 11th St., SF. 626-2532.

STEEL POLE BATHTUB QUARTET 9 pm, Brainwash Laundromat, 1122 Folsom, SF. 861-FOOD.

TAKEZO AND SOUL STEW 9 pm, Larry Blake's, 2367 Telegraph, Berk. 848-0888.

COLE TATE 8:30 pm, Sweetwater, 153 Throckmorton, Mill Valley. 388-2820.

TEN FOUR ELEANOR With Lisa Palty's Falcon. 10 pm, Hotel Utah, 500 4th St. (at Bryant), SF. 421-8308.

THINKING FELLERS UNION LOCAL 282 With Mudwimmin. 9 pm, Covered Wagon Saloon, 917 Folsom (at 5th St.), SF. 974-1585.

'THE TREEHOUSE' An open mike. 9 pm, El Rio, 3158 Mission, SF. 282-3325.

PAULETTE TYSON 9 pm, Your Place Too, 5319 Martin Luther King Jr. Way, Oakl. 65-BLUES.

PERRY WELSH 9:30 pm, Lost and Found Saloon, 1353 Grant, SF. 397-3751.

20/Wednesday

AMERICAN MUSIC CLUB With the Sextants. 9 pm, Slim's, 333 11th St., SF. 621-3330.

JIMMY BRUNO 9 pm, Brainwash Laundromat, 1122 Folsom, SF. 861-FOOD.

JOSHUA RAOUL BRODY With Laurie Amat. 8 pm, The Marsh at Cafe Beano, 878 Valencia, SF. 641-0235.

TED BUTLER With Blues International. 9:30 pm, Eli's Mile High Club, 3629 Martin Luther King Jr. Way, Oakl. 655-6661.

THE CARDIFF REEFERS 9:30 pm, New George's, 842 4th St., San Rafael. 457-1515.

CHOOSEY MOTHERS 10:30 pm, Nightbreak, 1821 Haight, SF. 221-9008.

COCTEAU TWINS See Tues/19.

ROBERT CRAY 8 pm, Luther Burbank Center for the Arts, 50 Mark West Spring Rd., Santa Rosa. 762-BASS.

CROSSCUT 9:30 pm, The Saloon, 1232 Grant, SF. 989-7666.

DIE BOSSANOVA With Pearl Fishers and Toulouse La Groove. 10 pm, Paradise Lounge, 11th St. and Folsom, SF. 861-6906.

AUSTIN DE LONE With Two Dogs Howlin'. 8:30 pm, Sweetwater, 153 Throckmorton, Mill Valley. 388-2820.

RON HACKER 9:30 pm, Lost and Found Saloon, 1353 Grant, SF. 397-3751.

THE HULA SISTERS 9 pm, Lou's Pier 47, 300 Jefferson, SF. 771-0377.

HURRICANE SAM AND THE HOTSHOTS 9 pm, Larry Blake's, 2367 Telegraph, Berk. 848-0888.

J.C. HOPKINS DUO 10 pm, The Ace Cafe, 1539 Folsom, SF. 621-4752.

JOEY D'LUXE 9:30 pm, Tap Room Bar, 1151 Folsom, SF. 626-2388.

LOVEDOG 9 pm, Lipp's Underground Club, 9th St. and Howard, SF. 552-3466.

LUTHER TUCKER BLUES JAM 9:30 pm, Fourth Street Tavern, 711 4th St., San Rafael. 454-4044.

MILES MELLOUGH BAND 9 pm, Above Paradise, 308 11th St. (at Folsom), SF. 861-6906.

MOBY DICK 9 pm, Bouncer's Bar, 64 Townsend, SF. 397-2480.

MODEL CITIZENZ 9 pm, Your Place Too, 5319 Martin Luther King Jr. Way, Oakl. 65-BLUES.

NAKED RAYGUN With Bomb and Hemi. 10 pm, Kennel Club, 628 Divisadero, SF. 931-1914.

OPEN MIKE 7:30 pm, Diamonds Cafe, Nautilus of Marin, 734 A St., San Rafael. 457-8944.

RANDOM DUDES 10 pm, Hotel Utah, 500 4th St. (at Bryant), SF. 421-8308.

REVEREND HORTON HEAT 10:30 pm, I-Beam, 1748 Haight, SF. 668-6023.

SIDEPOCKET 4 pm, Lou's Pier 47, 300 Jefferson, SF. 771-0377.

THE SNAKE OIL BOYS 9:30 pm, Blue Lamp, 561 Geary, SF. 885-1464.

STEPCHILDREN Following a comedy showcase, 10 pm, DNA Lounge, 375 11th St., SF. 626-2532.

YOUNG BLUE BUCKS 9 pm, Camelot, 3231 Fillmore, SF. 567-4004.

21/Thursday

THE BEAT FARMERS With Skankin' Pickle. 9 pm, Slim's, 333 11th St., SF. 621-3330.

BEVERLY STOVALL BLUES BAND With Alvin Sykes. 9:30 pm, Eli's Mile High Club, 3629 Martin Luther King Jr., Oakl. 655-6661.

CARDIFF REEFERS 9 pm, Last Day Saloon, 406 Clement, SF. 387-6343.

CLIVE DANIELS BAND 4 pm, Lou's Pier 47, 300 Jefferson, SF. 771-0377.

DANA HUBBARD BAND 9:30 pm, Tap Room Bar, 1151 Folsom, SF. 626-2388.

DARIUS RUSSO BAND 9:30 pm, Fourth Street Tavern, 711 4th St., San Rafael. 454-4044.

THE DOG TONES 9:30 pm, The Saloon, 1232 Grant, SF. 989-7666.

THE FORCES OF NATURE 9 pm, Above Paradise, 308 11th St. (at Folsom), SF. 861-6906.

FRONTLINE 8:30 pm, Sweetwater, 153 Throckmorton, Mill Valley. 388-2820.

STEVIE GURR See Sat/16.

HOOK AND THE HITCHHIKERS 9 pm, Larry Blake's, 2367 Telegraph, Berk. 848-0888.

'IRS RECORD PARTY' 9:30 pm, Morty's, 1024 Kearny, SF. 986-MORT.

JIMMIE WOOD AND THE IMMORTALS With Cats Choir. 9:30 pm, New George's, 842 4th St., San Rafael. 457-1515.

LARRY HUNT AND THE BLUE FLAMES 9 pm, Your Place Too, 5319 Martin Luther King Jr. Way, Oakl. 65-BLUES.

MARGHI ALLEN AND HIRED GUN 9 pm, Bouncer's Bar, 64 Townsend, SF. 397-2480.

MONET'S GARDEN With Random Dudes. 9:30 pm, Starry Plough, 3101 Shattuck, Berk. 841-2082.

PAUL DUNN AND ONE FLIGHT UP 9:30 pm, Blue Lamp, 561 Geary, SF. 885-1464.

REVEREND HORTON HEAT With Little Women. 10 pm, Paradise Lounge, 11th St. and Folsom, SF. 861-6906.

JOCK ROCKENBOCH 9:30 pm, Lost and Found Saloon, 1353 Grant, SF. 397-3751.

SPINY NORMAN 9 pm, Camelot, 3231 Fillmore, SF. 567-4004.

RON STALLING With Blues Among Us. 9 pm, Rasselas, California and Divisadero, SF. 567-5010.

SWEETHEARTS OF THE BANCROFT LOUNGE Call for time, Pete's 881 Sports Bar, 721 Lincoln, San Rafael. 453-5888.

WHATEVER With Chain of Blues. 10 pm, Boathouse, 1 Harding Park, SF. 681-2727.

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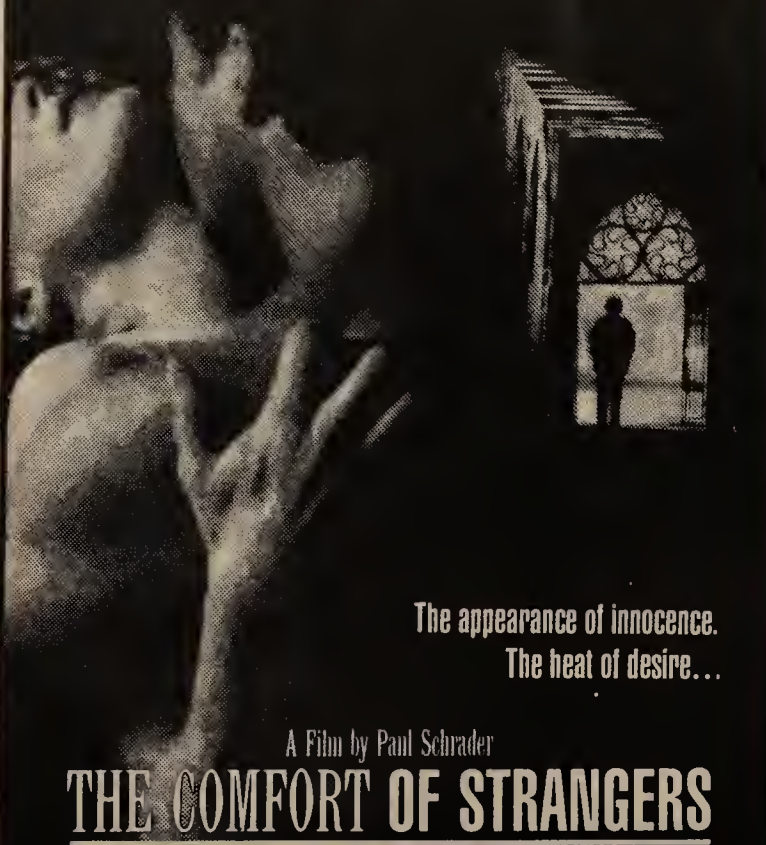
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CHRISTOPHER
WALKEN

NATASHA
RICHARDSON

RUPERT
EVERETT

HELEN
MIRREN



The appearance of innocence.
The heat of desire...

A Film by Paul Schrader

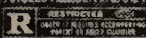
THE COMFORT OF STRANGERS

ANGELO RIZZOLI presents A film by PAUL SCHRADER

CHRISTOPHER WALKEN, NATASHA RICHARDSON, RUPERT EVERETT, HELEN MIRREN

"THE COMFORT OF STRANGERS" Executive Producer MARIO COTONE Associate Producers LINDA REISMAN and JOHN THOMPSON
Film Editor BILL PANKOW Production Designer GIANNI QUARANTA Photography by DANTE SPINOTTI (A.I.C.)

Music by ANGELO BADALAMENTI Screenplay by HAROLD PINTER Based on the novel by IAN McEwan Directed by PAUL SCHRADER
Produced by ANGELO RIZZOLI An ERRE PRODUCTIONS/VERSO PICTURES PRODUCTION In Association with RETE ITALIA



—U.S. PREMIERE ENGAGEMENT—

CASTRO

Castro at Market/621-6120
San Francisco's Showcase Movie Palace

**STARTS FRIDAY
MARCH 15TH**

World Music

A guide to live world beat, reggae, African, Latin, and other international music performances in central Bay Area theaters and nightclubs.

15/Friday

ALMA FLAMENCA 8:30 pm, La Peña, 3105 Shattuck, Berk. 849-2568.
GRUPO SEVILLA 10:30 and 11:30 pm, La Bodega, 1337 Grant, SF. 433-0439.
JUNGULAR GROOVES 9:30 pm, Miss Pearl's Jam House, 601 Eddy, SF. 775-5267.
LOS COMPAS 10 pm, Pier 23 Cafe, The Embarcadero, SF. 362-5125.
RANKIN' SCROO AND GINGER With Crucial Youth Massive Band and Clique International. 9 pm, Caribee Dance Center, 2424 Webster, Oakl. 835-4006.
'THE RIO THING' Featuring Claudio Amaral. 9 pm, Bahia Brasil, 600 Beach, SF. 931-8720.
TERRA SUL 9 pm, Bahia Tropical, 1600 Market, SF. 861-8657.

16/Saturday

BATUCAJE SHOWCASE 9 pm, Bahia Tropical, 1600 Market, SF. 861-8657.
DR. LOCO'S ROCKIN' JALAPENO BAND 9:30 pm, La Peña, 3105 Shattuck, Berk. 849-2568.
JEFF NARELL RHYTHM AND STEEL 9 pm, Miss Pearl's Jam House, 601 Eddy, SF. 775-5267. (Also Thurs/21.)
SLICE OF BRASIL 9 pm, Bahia Brasil, 600 Beach, SF. 931-8720.
STEEL AND IVORY Pier 23 Cafe, The Embarcadero, SF. 362-5125.

17/Sunday

EL GRUPO SINIGUAL 4 pm, El Rio, 3158 Mission, SF. 282-3325.
'NOCHE DE BAILES' Featuring music from Spain, Mexico and South America. 7:30 pm, The Hot House, 4052 Balboa, SF. 386-9626.
SAMBA CRUZ With Ginga Brasil. 9 pm, Bahia Tropical, 1600 Market, SF. 861-8657.
'UNITY AMONG US' Featuring poets and musicians Phavia Kujichagulia, Avotcja and others. 7:30 pm, La Peña, 3105 Shattuck, Berk. 849-2568.

18/Monday

VIVA BRASIL 8 pm, Yoshi's, 6030 Claremont, Oakl. 652-9200.

19/Tuesday

JAZZ BRASIL 9 pm, Bahia Tropical, 1600 Market, SF. 861-8657.

20/Wednesday

SLICE OF BRASIL 9 pm, Bahia Tropical, 1600 Market, SF. 861-8657.

21/Thursday

CORCOVADO 9 pm, Bahia Tropical, 1600 Market, SF. 861-8657.
JEFF NARELL RHYTHM AND STEEL See Sat/16.
JOYCE COOLING TRIO With Jay Wagner. 9 pm, Bahia Brasil, 600 Beach, SF. 931-8720.
ORQUESTA CABINIL Y COCO 9 pm, Caribee Dance Center, 2424 Webster, Oakl. 835-4006.
VICTOR MARIO ZABALLO 7:30 pm, Mexican Museum, Bldg. D, Fort Mason Center, Buchanan at Marina, SF. 441-0445.

Spoken Word

A selective guide to readings, lectures, and other spoken word events in the central Bay Area.

15/Friday

TIMOTHY BENEKE AND LUCILE BOGUE Beneke, author of *Men On Rape*, and Bogue, author of *I Dare You! How to Stay Young Forever*, read from their work. 8 pm, Walden Pond Books, 3316 Grand, Oakl. 832-4438.
'CHICANA LESBIANS: THE GIRLS OUR MOTHERS WARNED US ABOUT' A reading by this book's writers, including Cathy Arellano, Karen Delgadillo, Ester Hernandez, Cherrie Moraga and others. 8 pm, Modern Times Bookstore, 968 Valencia, SF. 282-9246.

MISSPENT YOUTH Goody Thompson and Harold Robins read in the "Spoken Word Savages" series. 10:30 pm, Cafe Beano, 878 Valencia, SF. 641-4318.

16/Saturday

HELEN CALDICOTT The peace activist and environmentalist discusses "Personal Activism, Environmental Solutions and Stopping War." 8 pm, Herbst Pavilion, Fort Mason Center, Buchanan at Marina, SF. 647-5272.
NOAM CHOMSKY Chomsky discusses "The Middle East and the New World Order." 8 pm, Berkeley Community Theater, 1930 Allston, Berk. 845-7852.
MARTIN CRUZ SMITH Smith is keynote speaker at the "10th Annual Book Reviewers Awards." 8 pm, Cowell Theater, Fort Mason Center, Buchanan at Marina, SF. 601-6922.
WALTER THE GIANT STORYTELLER Walter tells tales for children. 11 am, Cody's Books, 2454 Telegraph, Berk. 845-7852.

17/Sunday

NOAM CHOMSKY Chomsky discusses "Central America's Unfinished Business." Noon, Victoria Theatre, 2961 16th St., SF. 863-7576.
CHITRA DIVAKARUNI AND LINDA McFERRIN The poets read from their work. 8 pm, Cody's Books, 2454 Telegraph, Berk. 845-7852.
EVE GILBERT AND FRANK HOBBS The poets read from their work. 8 pm, Above Paradise, 1501 Folsom, SF. 861-6906.
ANITA JONES The storyteller presents "Storytime for Children." Stories for ages 3-5 at 10:30 am; ages 6 and up at 11:30 am. Book Passage, 51 Tamal Vista, Corte Madera. 927-0960.
DANIEL MANGIN The reporter shows video clips and discusses how movies have restricted dialogue about gay people. 7 pm, Women's Building, 3543 18th St., SF. 861-4588.
DEBORAH MOORE The physicist offers a lecture entitled "Capitalism and Environment: Can Greed Be Good?" 11 am, Berkeley Richmond Jewish Community Center, 1414 Walnut, Berk. 848-0237.
BARBARA PASCHKE AND DAVID VOLPENDESTA The editors of *Homeless Not Helpless* discuss the book. 4 pm, City Lights Bookstore, Columbus and Broadway, SF. 362-8193.
'PROSPECTS FOR PEACE IN THE MIDDLE EAST' Charles Hill, Joel Beinin and others sit on a panel discussion of Middle East issues. 1 pm, SF Mart, 1355 Market, SF. 552-2311.
'SMELL THIS/IN YOUR FACE' READING Contributors to the two literary magazines read from their work. 7 pm, Modern Times Bookstore, 968 Valencia, SF. 282-9246.

18/Monday

ANA AZARI The consul of Israel to the Pacific Northwest presents a lecture entitled "After the War ... The Future of Israel and the Middle East." 7:30 pm, SF Jewish Community Center, 3200 California, SF. 346-6040.
VIOLA FREY The sculptor discusses her work. 7:30 pm, Lecture Hall, SF Art Institute, 800 Chestnut, SF. 771-7020.
BERT GLICK AND PAULA FARKAS The poets read from their work. 7:30 pm, Shattuck Square Bakery, 81 Shattuck, Berk. 849-3979.
CAROLYN HART AND NEIL DEVONS Hart and Devons present a discussion of "The What, Where, When and How of Agatha Christie." 7:30 pm, Casa Madrona Bakery, 801

Bridgeway, Sausalito. 332-1832.
'ISSUES OF REPORTING AND INTERPRETING NEWS OF INTERNATIONAL CONFLICT' Journalists Larry Bensky, Frank Viviano and others discuss the news during war and conflict. 6:15 pm, World Affairs Council, 312 Sutter, SF. 982-2541.

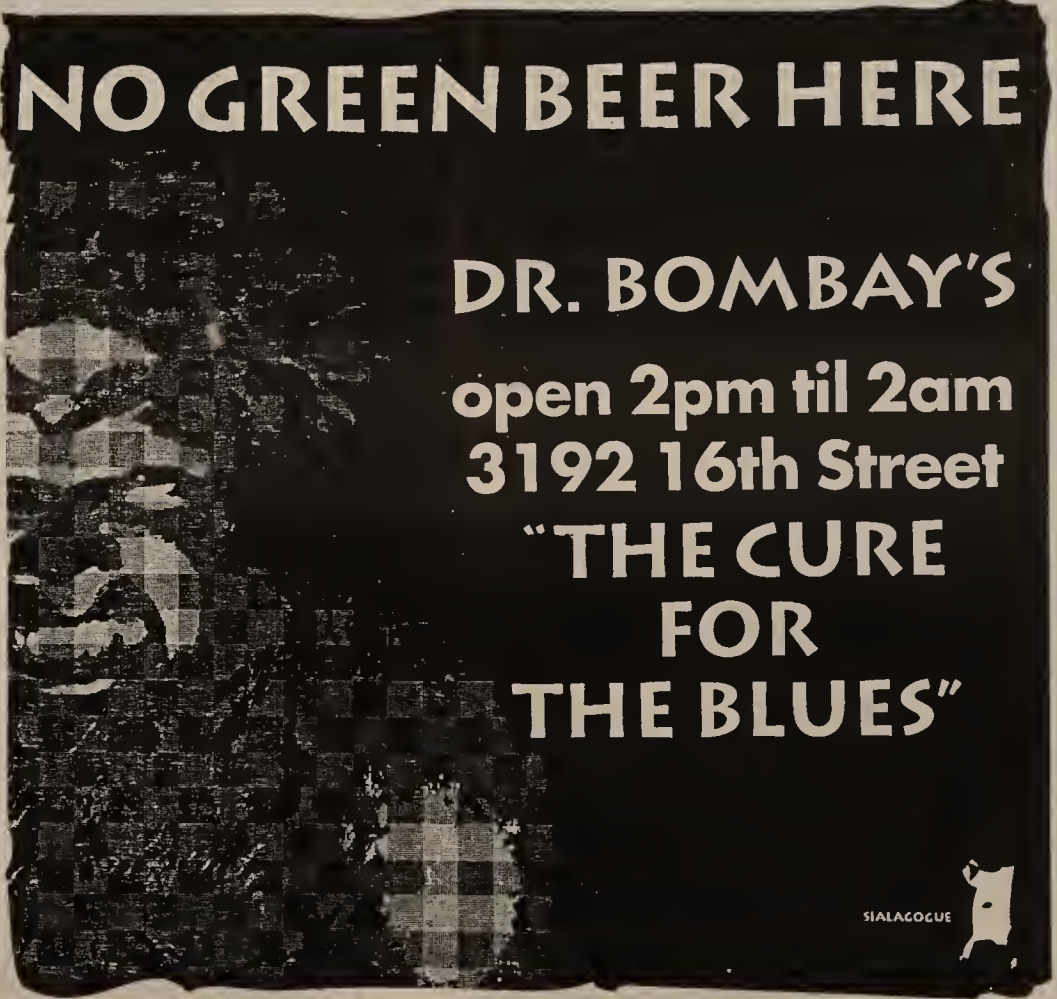
19/Tuesday

CARL DIERASSI The author and professor of chemistry reads from his newest book, *Cantor's Dilemma*. 7:30 pm, Black Oak Books, 1491 Shattuck, Berk. 486-0698.
5TH GATHERING OF UNRELATED ARTISTS Vox Femina, Angela Coon, Kimi Sugioaka, Marilyn T and Marni Grant perform with music and poetry; Mel Clay gives a multimedia performance of William S. Burroughs' *Queer*. 8 pm, 163 Cedar Alley Studios, SF. 824-8085.
THOMAS GOLD AND ROBERT SCALAPINO Scalapino, a professor of political science, and Gold, a professor of sociology, discuss "Future Prospects for a Greater China — Unity or Division." 5:45 pm, Federal Reserve Bank, 4th fl., 101 Market, SF. 982-2541.
HAYNES JOHNSON The journalist discusses his book, *Sleepwalking Through History: America in the Reagan Years*. 8 pm, Cody's Books, 2454 Telegraph, Berk. 845-7852.
JUNE LEGRAND The writer, broadcaster and Native American storyteller presents "Women

of the Fourteenth Moon." Noon, Mission Center, Rm. 125, 1855 Folsom, SF.
LIA MATERA The mystery writer reads from her new book, *Prior Convictions*. 7:30 pm, A Clean Well-Lighted Place for Books, 601 Van Ness, SF. 441-6670.
'NOT NECESSARILY POETRY' Poets are encouraged to come read from their work. 7:30 pm, International Coffee Inn, 526 21st St., Oakl. 832-1052.
OPEN MIKE AT 509 Sign-ups are at 7:30 for musicians, poets, comics and other performers. 509 Cultural Center, 509 Ellis, SF. 346-1308.

20/Wednesday

MICHAEL AMNASAN AND BRUCE BOONE The authors read from their work. 8 pm, Forest Books, 3080 16th St., SF. 863-2755.
FRANK ANDREWS The author of *The Art and Practice of Loving* discusses his book. 8 pm, Printers Inc. Bookstore, 310 California, Palo Alto. 327-6500.
ANDREA BRANZI The Italian designer and critic discusses his work. 7:30 pm, Cowell Theater, Pier 2, Fort Mason Center, Buchanan at Marina, SF. 392-4400.
'CITY SCRIPTUM' READING Poets and writers continued next page



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SOUTH BEACH BILLIARDS

continued from previous page

from the City College literary magazine read from their work. 11 am, Student Union Art Gallery, City College of SF, 50 Phelan, SF. 239-3580.

TIM DRESCHER The author of *San Francisco Murals: Community Creates Its Muse 1914-1990* discusses his book. 8 pm, Modern Times Bookstore, 968 Valencia, SF. 282-9246.

'FACE TO FACE' A seminar and round-table discussion on the function and symbolism of masks in various cultures. 5:30 pm, Jewish Community Museum, 121 Steuart, SF. 543-8880.

CAROL O'HARE The publisher of Frances Willard's *How I Learned to Ride the Bicycle — Reflections of an Influential 19th Century Woman* hosts a celebration of International Women's Month. 8 pm, Diesel, A Bookstore, Emery Bay Marketplace, Emeryville. 653-9965.

ALICIA OSTRIKER The poet reads from her work. 8 pm, Cody's Books, 2454 Telegraph, Berk. 845-7852.

HERBERT PETERSON The professor of psychiatry presents a discussion entitled "Why Would Anybody Want To See a Shrink?" Noon, HSW-300, UCSF, 513 Parnassus, SF. 476-4394.

JOAN RORICK The docent lecturer discusses "Great Dutch Paintings in America." 11 am, Cloud Hall, Rm. 246, City College of SF, 50 Phelan, SF. 239-3580.

WAYNE SMITH The professor of Latin American studies discusses "Cuba: What Future for Castro and Communism?" 5:45 pm, World Affairs Council, 312 Sutter, SF. 982-2541.

TOM WICKER The author and New York Times columnist discusses his book *One Of Us: Richard Nixon And The American Dream*. 7:30 pm, Black Oak Books, 1491 Shattuck, Berk. 486-0698.

21/Thursday

SHERRY GOODMAN Goodman discusses "Stella, Minimalism, Conceptual Art, Process Art, and Beyond." 10 am, De Young Museum, near 8th Ave. and Kennedy, Golden Gate Park, SF. 750-3638.

VIVIEN HILLGROVE The editor of films *Henry and June* and *Blue Velvet* discusses her career. 7 pm, Film Arts Foundation, 346 9th St., 2nd fl., SF. 552-8760.

JOYCE JENKINS AND RICHARD SILBERG The poets read from their work. 8 pm, The Coffee Mill, 3363 Grand, Oakl. 465-3236.

PETER MATTHIESSEN The author of *Far Tortuga* and *At Play in the Fields of the Lord* appears in conversation with Sedge Thomson. 8 pm, Herbst Theatre, Van Ness and McAllister, SF. 552-3656.

MARGARET MILES The professor of theology presents a lecture on "The Revelatory Body: Signorelli's Resurrection of the Flesh at Orvieto." 6:30 pm, Chapel, Pacific School of Religion, 1798 Scenic, Berk. 649-2420.

TORY MILLER The author of *Really Boomba* is the featured reader at a reading titled "Women Working, Women Writing." Noon, Langley Porter Auditorium, 401 Parnassus, SF.

'TEA TIME POETRY' Poet Bob Randolph hosts

an afternoon of open mike poetry readings. 4 pm, Chester's Cafe, Walnut at Vine, Berk. 524-7711.

Theater

Complete listings for local and touring theatrical productions in the central Bay Area. Capsule reviews by Misha Berson and Steve Warren.

Preview

JIMMY BEAM David Barth performs in John O'Keefe's dark allegorical account of a maladjusted boy's life. Previews through Fri/15. Opens Sat/16. Plays Thurs.-Sun. at 8 pm. Through April 21. Intersection for the Arts, 446 Valencia, SF. \$8-\$10. 626-3311.

Opening

CHIGGERS Stephen Rappaport's evening of song and soliloquy. Opens Fri/15. Plays Thurs.-Sun. at 8 pm. Through March 29. The Marsh at Cafe Beano, 878 Valencia, SF. \$6-\$10. 641-0235.

THE OPTIMIST Colm K. Wood's play looks at a psychiatric patient's lapse of memory and a psychiatrist's lapse of sanity. Opens Thurs/21. Plays Thurs.-Sat. at 8 pm. Through April 13. Theatre Pomegranate, 495 Clementina (one block from Folsom toward Market bet. 5th and 6th Sts.), SF. \$4-\$8. 512-7965.

Ongoing

CAT ON A HOT TIN ROOF Free Lance and the Egypt Theatre Co. present this Tennessee Williams play. Plays Fri.-Sat. at 8 pm. Through March 22. Egypt Theatre, 5306 Foothill, Oakl. \$8. 436-4877.

FIRST BREEZE OF SUMMER Leslie Lee's story of a family during a hot summer weekend. Plays Thurs.-Fri. at 8 pm, Sat. at 2:30 and 8 pm. Through March 23. Black Repertory Group, 3201 Adeline, Berk. \$10. 652-4017.

ORPHEUS DESCENDING Julie Dimas Lockfield directs this Tennessee Williams play. Plays Fri.-Sat. at 8 pm, with an additional performance Sun/10. Extended through March 23. Phoenix Theatre, 301 8th St., SF. \$10-\$12. 621-4423.

TWO LOST IN THE FILTHY NIGHT Plinio Marcos' contemporary Brazilian drama. Plays Thurs.-Sat. at 8 pm. Through March 23. EXITheatre, 366 Eddy, SF. \$10. 673-3847.

LOVE MATCH A kaleidoscope of comedy, romance and fantasy about the relationships between men and women. Plays Thurs.-Sat. at 8 pm, Sun. at 2:30 pm. Through March 24. Pacific Jewish Theatre, 820 Heinz, Berk. \$16-\$20. 849-0550.

PEACE The New Conservatory Children's Theatre Company presents this Aristophanes play on the nature of aggression, with a cast of teenagers. Plays Fri.-Sat. at 8 pm, Sun. at 3 pm. Through March 24. Zephyr Theater complex, 25 Van Ness (near Market), SF. \$8-\$11. 861-4915.

SHATTERED SECRETS Libbe HaLevy's play about incest survivors and their recovery. Plays Fri.-Sat. at 8 pm, Sun. at 7:30 pm. Through March 24. Central Lutheran Church, Parish Hall, 215 Ridgeway, Oakl. \$9-\$12. 236-4383.

STILL WARM Sacred Cow Productions presents Amy Freed's play about a young news-caster. Plays Thurs.-Sun. at 8 pm. Through March 24. Climate Theatre, 252 9th St., SF. \$11-\$13. 626-9196.

SCREENPLAY The Z Collective tries gamely but futilely to make sense of Istvan Orkeny's play about Hungary's communist "show trials" of the late '40s. The viewer needs a thorough knowledge of modern European history (and even then the random time-tripping may throw you) to follow the story and an iron constitution to watch from the bleachers (bring a pillow), as a circus hypnotist prosecutes a national hero who's fallen from favor. The circus acts challenge the actors but don't add enough spectacle or irony to be worth the effort. (Steve Warren) Plays Fri.-Sat. and Mon. at 8 pm, Sun. at 2 pm. Through March 25. Norse Auditorium, 275 Hayes, SF. \$8 donation. 666-2317.

FIERCE LOVE Pomo Afro Homos presents this play about the lives and times of black gay men. Plays Wed. at 8 pm. Through March 27. Josie's Cabaret and Juice Joint, 3583 16th St., SF. \$8. 861-7933.

THE SAN FRANCISCO BAUMICLE Terry Baum shares her warped perceptions on current events, stand-up comedy style. Plays Wed.-Fri. at 6 pm. Through March 29. Josie's Cabaret and Juice Joint, 3583 16th St., SF. \$3. 861-7933.

DON'T MAKE ME SAY THINGS THAT WILL HURT YOU Hilarity and heartbreak meet in Doug Holsclaw's tour de force about an effeminate man dying from (as opposed to living with) AIDS. In a series of vignettes, he reflects on his life and indulges in fantasies, mostly related to revenge on the men — and society as a whole — that have done him wrong. (Steve Warren) Plays Fri.-Sat. at 10:30 pm. Through March 30. Theatre Rhinoceros, 2926 16th St., SF. Call for price. 861-5079.

DUTCHMAN Amiri Baraka's play follows the

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explosive encounter of a woman on a subway picking up a stranger. Plays Fri.-Sat. at 8:30 pm. Through March 30. 1800 Square Feet, 719 Clementina (near 8th St. and Howard), SF. \$4-\$8. 773-8706.

FUTZ Rochelle Owens' "jazz play" tells the story of a farmer's love for his sow, an outraged village, and three women fighting for power in a "man's world." Plays Thurs.-Sat. at 8 pm. Through March 30. Studio Four, 2702 18th St. (at York), SF. \$3-\$5. 261-8036.

MATILDA The New Conservatory presents Roald Dahl's children's story. Plays Sat. at 3 pm. Through March 30. Zephyr Theater complex, 25 Van Ness (near Market), SF. \$7. 861-4915.

A BRIEF HISTORY OF THE UNIVERSE Vaudeville Nouveau's spring show explores modern scientific theory with juggling and slapstick. Plays Wed.-Sat. at 8 pm, Sun. at 2 pm. Through March 31. Zephyr Theater complex, 25 Van Ness (near Market), SF. \$16-\$18. 457-4869.

CAT ON A HOT TIN ROOF The Actors Theatre presents a revival of Tennessee Williams' story of greed, lies, and sexual tension. Plays Thurs.-Sun. at 8 pm. Extended through April 28. The Actors Theatre, 533 Sutter, SF. \$12. 296-9179.

HAMLET ACT presents this Shakespearean revenge tragedy. Plays Tues.-Sat. at 8 pm, with matinees Wed. and Sat. at 2 pm, Sun. at 3 pm. Through March 31. Palace of Fine Arts, Lyon at Bay, SF. \$10-\$24. 749-2ACT.

1918 American Conservatory Theater presents Horton Foote's portrait of a Texas family facing destruction from both an influenza epidemic and WWI. Plays Tues.-Sat. at 8 pm, Wed. and Sat. at 2 pm, Sun. at 3 pm. Through March 31. Stage Door Theater, 420 Mason, SF. \$10-\$29. 649-2ACT or 392-SHOW.

ONLY THE TRUTH IS FUNNY Rick Reynolds' one-man comedy show. Plays Tues.-Thurs. at 8 pm, Fri.-Sat. at 8:30 pm, Sun. at 3 pm. Through March 31. Theatre on the Square, 450 Post, SF. Call for price. 433-9500.

PERMISSION Catherine Harrison's look at the lives of sex-industry workers, specifically lesbians who specialize as dominatrices. Plays Wed.-Sun. at 8:30 pm. Through March 31. Studio at Theatre Rhinoceros, 2926 16th St., SF. Call for price. 861-5079.

EROTIC JUSTICE A hip-hop antidrug musical dealing with the problem of crack cocaine among black youth. Plays Wed.-Fri. at 8 pm, Sat. at 2 and 8 pm, Sun. at 2 pm. Through April 7. Lorraine Hansberry Theatre, 620 Sutter, SF. \$15-\$22. 474-8800.

LYSISTRATA The Fairfax Players present Aristophanes' play adapted by Jay Cimo. Plays Sat. at 8 pm, Sun. at 2 pm (no performances Sat/30-Sun/31). Through April 7. Fairfax Pavilion, Bolinas and Elsie, Fairfax. \$8. 454-1782.

THE MIDDLE AGES A.R. Gurney Jr.'s love-story/comedy about a modern-day Cyrano who pursues the love of his life in "swashbuckling style." Plays Wed.-Sat. at 8 pm, Sun. at 2 and 7 pm. Through April 7. Marin Theatre Company, 397 Miller, Mill Valley. \$18-\$23. 388-5208.

THE MERRY WIDOW Lamplighter's Music Theatre presents this "all talking, all singing, all waltzing" extravaganza. Plays selected performances Fri.-Sat. at 8:30 pm, Sun. at 2:30 pm. Through April 13. Presentation Theater, 2350 Turk, SF. \$21. 752-7755.

EARL, OLLIE, AUSTIN AND RALPH Glen Rawls' comedy about two young arrivals at a sleepy Southern guest house. Plays Wed.-Sun. at 8 pm, with selected Sun. matinees at 3 pm. Through April 13. Theatre Rhinoceros, 2926 16th St., SF. \$9-\$17. 861-5079.

FISH HEAD SOUP Philip Kan Gotanda's play of a family falling apart elucidates Japanese American issues. Plays in repertory with *Vid*. Call for dates and times. Through April 14. Berkeley Repertory Theatre, 2025 Addison, Berk. \$14-\$18. 845-4700.

JUST FOR YOU, BABY Thumbnail Productions presents this contemporary drama reflecting the disintegration of moral values in personal relationships. Plays Thurs.-Sun. at 8 pm. Through April 14. North Beach Repertory Theatre, the Cannery (3rd fl.), 2801 Leavenworth, SF. \$10-\$12. 928-4860.

VID John O'Keefe's autobiographical piece. Plays in repertory with *Fish Head Soup*. Call for dates and times. Through April 14. Berkeley Repertory Theatre, 2025 Addison, Berk. \$14-\$18. 845-4700.

HARRY WHO? A musical revue of Harry Warren's hits, including *42nd Street*, *Jeepers Creepers*, and others. Plays Thurs.-Fri. at 8 pm, Sat. at 2 and 8 pm, Sun. at 2 pm. Open-ended. Mason Street Theatre, 340 Mason (at Geary), SF. \$20-\$22. 981-3535.

BAR NONE A comedy-mystery that starts off like the senior play at Harvey Milk High School turns into a laugh riot when the audience gets into the investigation in the second act. It ain't Art, despite some artful performances, but the long-running hit's a crowd-pleaser. (Steve Warren) Plays Wed.-Fri. at 8 pm, Sat. at 7 and 9:30 pm, and Sun. at 2 pm. Open-ended. Cable Car Theater, 430 Mason, SF. \$18-\$20. 861-6895.

PARTY OF ONE This musical revue pokes fun at the ups and downs of being single. Plays Fri. at 8 pm and Sat. at 7 and 9 pm. Open-ended. Zephyr Theater, 25 Van Ness, SF. \$19-\$21. 861-6895.

ROCK JUSTICE A rock musical story of a singer on trial for not having a hit. Plays Thurs. at 8 pm, Fri.-Sat. at 8 and 10 pm. Open-ended. On Broadway Theatre, 435 Broadway (at Montgomery), SF. \$15. 392-SHOW.

Closing

THE BEST OF BELROSE A collage of many shows and revues done by "The Belrose," including appearances by Peter Pan, Miss Sally, Grandma Trouble, and others. Plays Fri.-Sat. at 8 pm. Through March 16. The Belrose Studio Theatre, 1415 5th Ave., San Rafael. \$15. 454-6422.

FATHER FIGURED A portrait of two brothers whose lives are disrupted by their alcoholic father's sudden death. Plays Thurs.-Sat. at 8 pm. Through March 16. Somar Theatre, 8th St. and Brannan, SF. \$10. 821-6748.

PINK THUNDERBIRD Art-Rise Studio Theatre presents two one-act plays by James McLure. Plays Thurs.-Sat. at 8 pm, Sun. at 2 pm. Through March 16. El Rancho School, 753 Del Monte, So. SF. \$8. 873-2442.

FACE Ellen Sebastian's play is based on Cecile Pineda's novel of a man's transformation after falling from a cliff. Plays Wed.-Sun. at 8 pm. Through March 17. Theatre Artaud, 450 Florida, SF. \$12-\$15. 621-7797.

THE FAUST PROJECT Lorne M. Buchman's play follows the life of Doctor Faustus, a shady astrologer and necromancer. Plays Thurs.-Sat. at 8 pm, Sun. at 2 pm. Through March 17. Zellerbach Hall, UC Berkeley, near Telegraph and Bancroft, Berk. \$4-\$7. 642-1677.

GUYS AND DOLLS College of Marin performing arts department presents Frank Loesser's musical fable of the New York underworld. Plays Fri.-Sat. at 8 pm, with selected Sun. matinees at 2 pm. Through March 17. Fine Arts Theatre, Kentfield Campus, College of Marin, corner of College and Sir Francis Drake, Marin. \$10. 485-9385.

THE RED ADDRESS David Ives' tragicomedy about a man, his business, the woman he loves, and sexual identity. Plays Wed.-Sat. at 8:30 pm, with a matinee Sun/17 at 2 pm. Through March 17. Magic Theatre, Fort Mason Center, Bldg. D, Marina and Buchanan, SF. \$12-\$15. 441-8001 or 441-8822.

THE TAMING OF THE SHREW The Theater of the Blue Rose presents William Shakespeare's comic view of the battle of the sexes. Plays Fri.-Sat. at 8 pm. Through March 17. Theater of the Blue Rose, 2525 8th St. (bet. Dwight and Parker), SF. \$5. 540-5037.

TEMPTATION Vaclav Havel's play tells the story of one man's attempt to preserve individuality in the face of institutional bureaucracy. Plays

Wed.-Sat. at 8:30 pm, Sun. at 2 and 7:30 pm. Through March 17. Magic Theatre, Bldg. D, Fort Mason Center, Marina and Buchanan, SF. \$17-\$20. 441-8001 or 441-8822.

WINNIE THE POOH A presentation of A.A. Milne's classic children's story. Plays Sat.-Sun. at 1 pm, Sun. at 3:30 pm. Through March 17. Young Performers Theatre, Bldg. C, Rm. 300, Fort Mason Center, Buchanan at Marina, SF. \$4-\$6. 346-5550.

Short Runs

BLITHE SPIRIT Noel Coward's play is a light-hearted ghost story about an "astral bigamist." Plays Thurs/21-Sat/23 at 8 pm. Ehrer Theatre, Geneva and Hwy. 280, SF. \$3-\$5. 333-4021.

BLOODY POETRY Howard Brenton's story of Percy Bysshe and Mary Wollstonecraft Shelley, Lord Byron, and others. Plays Thurs/21-Sat/23 at 8 pm, Sun/24 at 2 pm. Durham Studio Theatre (rear of Dwinelle Hall), UC Berkeley, near Telegraph and Bancroft, Berk. \$5. Tickets at the door.

CRUISING WITH MY ANCESTORS Harvey Stein's theatrical travelogue, based on his travels and performances in Eastern Europe and the Soviet Union in 1990, combines spoken word, steel drums, and poetry. Plays Fri/15-Sat/16 at 8 pm. PM Studio, 455-A Valencia, SF. \$5. Tickets at the door.

ELLA Herbert Achternbusch's story of violence and injustice in various institutions in Germany during WWII. Plays Wed/20-Sun/24 at 8:30 pm. Life on the Water, Bldg. B, Fort Mason Center, Buchanan at Marina, SF. \$10-\$12. 776-8999.

'FREEDOM' A collection of five one-act comedies on the subject of freedom. Plays Fri/15-Sat/16 at 8 pm, Sun/17 at 2:30 pm. City Theatre, City College of SF, Phelan at Judson, SF. \$5. 239-3100.

I WANNA FUTURE Hank Hyena's 10-piece show includes *Rodent War*, *Urine Vigilante*, *The Devil's Lament*, and others. Plays Fri/15-Sat/16, Fri/22-Sat/23 at 8:30 pm. Footwork, 3221 22nd St., SF. \$8. 824-5044.

THE MIDNIGHT MARSH The late-night Marsh series presents four short performances weekly. This week's program features Darcy Elman, Anah-K, Harvey Stein and Esther Amy Fisher.

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an open mike
9-12

WED 3-20-91
Comedy Night 9-11
Tom Ammiano
Marilyn Pittman
Sister Woman
Gail Hand

FRI 3-24-91
Dance/Lounge 9-10
Dee jay
kick back, dance
games, oysters

Plays Sat/16 at 10:30 pm. Cafe Beano, 878 Valencia, SF. \$6. 641-0235.

THE MONDAY NIGHT MARSH The weekly series presents newcomers and seasoned performers building new shows. Tonight's performers are Elizabeth Gjeltel, Josh Kornbluth and Charlie Varon. Plays Mon/18 at 8:30 pm. Cafe Beano, 878 Valencia, SF. \$5. 641-0235.

'A MONTH OF MOTHERTONGUE' The reader's theater group presents new plays each week. This week's performances are *Lesbian Games* Thurs/14-Sun/17 at 8 pm; *Women and Humor* Thurs/21-Sun/24 at 8 pm. Josie's Cabaret and Juice Joint, 3583 16th St., SF. \$8-\$15. 861-7933.

QUEEN SALMON A musical comedy of the heroic efforts by people in a remote northwestern California river valley to save their salmon from extinction. Plays Wed/20-Sat/23 and Wed/27-Sat/30 at 8 pm, Sun/24 and Sun/31 at 2 pm. New Performance Gallery, 3153 17th St., SF. \$7-\$10. 863-9834.

SF PLAYWRIGHTS' CENTER The center presents weekly staged readings. This week's reading is to be announced. Plays Fri/15 at 7:30 pm. Blue Bear Theater, Bldg. D, Rm. 255, Fort Mason Center, Buchanan at Marina, SF. \$3. Tickets at the door.

SARITA Maria Irene Fornes' play about a love struggle in New York's South Bronx during WWII. Plays Thurs/14-Fri/15 at 4:30 pm. Rm. 7, Zellerbach Hall, UC Berkeley, near Telegraph and Bancroft, Berk. Free. 642-1677.

Noe Valley Ministry
1021 Sanchez (near 23rd St.)
All concerts begin at 8:15pm. Tickets are available one week in advance at Aquarius Records, 3961 24th St., 647-2272.
Sat. March 16 **SECOND SIGHT** This fine group consisting of keyboardist Michael Smolens, reed player Sheldon Brown and singer/percussionist Biaja Teal, performs original Jazz Theatre, creating a musical palette contrasting soulful instrumentals with dramatic, poetic adventures. This evening will feature the "Vampire Sweet" \$10 adv/\$12
Sat. March 23 **GUNNAR "BOB" MADSEN** A founder and co-composer of the groundbreaking acapella group The Bobs, Gunnar "Bob" Madsen, makes his solo concert debut. \$7 adv/\$9
To purchase tickets by mail send checks, payable to Larry Kassir, to the Noe Valley Music Series, PO Box 2157, Berkeley, CA 94702. Please specify which show you want. Your tickets will be held at the door. Near the I Church, 4 Divisadero, 48 Quintara & 24th St. BART. A project of Noe Valley Ministry.

3/14 **STEVE ERQUIAGA GROUP**
3/15 *Dance to Pop Hits 50's-80's* with **THE FUNDAMENTALS**
3/16 **OLDIES BUT GOODIES**
DJ Dance Party
3/17 MusicSources Presents
Laurette Goldberg on BACH
3/18 *Dance to VIVA BRASIL - Free!*
3/19 **LOOSE DEUCE - Jazz Quartet**
3/20 **RAY OBIEDO GROUP**
Record Release Party!
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If you'd like to apply please send an example of 3 weeks of your predictions/interpretations for each sign by 4/1 to:
Pam Myers
The Bay Guardian
520 Hampshire
San Francisco, CA 94110-1417

Bike Mechanic/Sales
For Backroads Bicycle Touring's new bike shop. Full & part time eves and weekends a must. \$7.50 to \$8/hr. plus benefits. Send resume to: Linda, Backroads, 801 Cedar St., Berkeley, CA 94710.

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Assist hard of hearing adults and seniors by providing hearing education, advocacy, counseling. Fluent in ASL with interpreting skills, car required. Experience with deaf and hearing impaired. Part time 22 hours per week, \$860 per month plus benefits. Deaf/disability project, PO Box 144, Berkeley, CA 94701.

Director/Coordinator

For NGO doing Vietnamese humanitarian aide program. Experience in managing non-profit required. VN Vet preferred. Resume: VVRP, Box 369, Garberville, CA 95440.

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Needed to help produce AIDS Walk-A-Thon. Experienced in phone sales or corporate communications required. Word processing skills desirable. Start 4/1. Salary negotiable. Letter/resume to: AWSF, PO Box 193920, SF 94119-3920.

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Needed for clothing design company. Part time/experience. Call Julie or Annette 550-8869.

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Office Administrator

Full time, 27-31K, plus benefits. Non-profit agency working to improve child care staff wages. Oversee finances, administration, including support staff supervision/some bookkeeping/accounting. Excellent computer skills: IBM compatible, WordPerfect 5.0 plus Lotus. Resumes to: Child Care Employee Project, 6536 Telegraph, A-201, Oakland 94609.

Office Manager

Telemarketing and sales to new and existing customers. 20 year old SF company sells computer forms-business checks-software. Data entry of daily invoices. Self employment opportunity. Salary plus commission. Non-smoker.
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Office Manager

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PRODUCTION MANAGER

The Bay Guardian is looking for an experienced print media production manager to oversee our entire production department. Strong management background a must. Should be very comfortable with all aspects of our computerized pre-press (Mac/PC/Novell) system and have the interest to continue its development. Familiar with retail/editorial design. Must be a problem-solver and have the ability to work under intense deadline pressure. Take charge personality willing to be responsible for budgeting, scheduling and staff supervision. Will work closely with upper management toward the continuing goals of efficiency and improving productivity.

Send letter/resume/samples to Pamela Meyers, Operations Manager, 520 Hampshire St, SF 94110. **No phone calls!**

MANAGING EDITOR

Experienced manager/editor needed to lead 12-person editorial department. Strong journalistic background and familiarity with news, entertainment features/criticism, lifestyle sections and consumer reporting/guides necessary. Position includes team-building, staff development, some writing/editing & budgeting. Unique opportunity to work in creative environment with talented people and to demonstrate vision in the future positioning of a publication with a 25-year tradition.

Resumé/clips to Publisher/Managing Editor, San Francisco Bay Guardian, 520 Hampshire, SF, CA 94110. **No Phone Calls.**

ARTS AND ENTERTAINMENT EDITOR

We're looking for a talented, experienced editor to direct our award-winning coverage of the Bay Area's diverse arts and entertainment scene. Must be familiar with features style, as well as reviews, previews, critics, and major cultural stories. Successful candidates will combine the creative vision needed to position the paper in a competitive media market with the leadership ability needed to implement that vision. Will supervise staff and guide freelancers. Sound knowledge of grammar and AP style required. Minimum two years editing experience. Familiarity with the local arts community a must.

Send resumé and cover letter to: City Editor/A&E, Bay Guardian, 520 Hampshire, SF, CA 94110. **No Phone Calls.**

EDITORIAL COORDINATOR

We're looking for a hardworking, efficient, organized person to coordinate editorial department operations. Duties include coordinating internship program, monitoring department budget, supervising database resources and telecommunications, answering phones and sorting mail. Must be easygoing, able to coordinate multiple projects at the same time and to work with diverse personalities under deadline pressure. Entry-level, not a writing position. Send resumé to: City Editor/EC, Bay Guardian, 520 Hampshire, SF, CA 94110. **No Phone Calls.**

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CALIFORNIA. In re the marriage of DEIDRA D'AMICO (aka DENISE D'AMICO), Petitioner In Pro Per, and JAN ARNE MOKSNESS, Respondent.

NOTICE! You have been sued. The court may decide against you without your being heard unless you respond within 30 days. Read the Information below. If you wish to seek the advice of an attorney in this matter, you should do so promptly so that your response or pleading, if any, may be filed on time.

¡AVISO! Usted ha sido demandado. El tribunal puede decidir contra Ud. sin audiencia a menos que Ud. responda dentro de 30 días. Lea la información que sigue. Si Usted desea solicitar el consejo de un abogado en este asunto, debería hacerlo inmediatamente, de esta manera, su respuesta o alegación, si hay alguna, puede ser registrada a tiempo. TO THE RESPONDANT: The petitioner has filed a petition concerning your marriage. If you fail to file a response within 30 days of the date that this summons is served on you, your default may be entered and the court may enter a judgment containing injunctive or other orders concerning division of property, spousal support, child custody, attorney fees, costs, and such other relief as may be granted by the court. The garnishment of wages, taking of money or property, or other court authorized proceedings may also result.

Dated January 18, 1991. Donald W. Dickinson, Clerk. By Deborah L. Green, Deputy.

March 13, 20, 27, April 3, 1991. L-252303

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 148380

The following person doing business as C.P. PROMOTIONS, 2443 Fillmore St., #226, San Francisco, CA 94115: CRYSTAL S. PERRY, 66 Cleary Ct., San Francisco, CA 94109. Registrant commenced business under the above fictitious business name on the date March 1, 1991. This business is conducted by an individual. Signed CRYSTAL S. PERRY. This statement was filed with the County Clerk of the City and County of San Francisco, CA on March 4, 1991.

March 13, 20, 27, April 3, 1991. L-252302

SUMMONS CASE NO. 919918

SUPERIOR COURT OF CALIFORNIA IN AND FOR THE SAN FRANCISCO COUNTY OF CALIFORNIA. In re the matter of FRANCINE CECILE COLIN, et. al., Defendants, vs. ALFRED FAHRNI, Plaintiff.

NOTICE! You have been sued. The court may decide against you without your being heard unless you respond within 30 days. Read the Information below. If you wish to seek the advice of an attorney in this matter, you should do so promptly so that your written response, if any, may be filed on time.

¡AVISO! Usted ha sido demandado. El tribunal puede decidir contra Ud. sin audiencia a menos que Ud. responda dentro de 30 días. Lea la información que sigue. Si Usted desea solicitar el consejo de un abogado en este asunto, debería hacerlo inmediatamente, de esta manera, su respuesta escrita, si hay alguna, puede ser registrada a tiempo. TO THE DEFENDANT: A civil complaint has been filed by the Plaintiff against you. If you wish to defend this lawsuit, you must, within 30 days after this summons is served on you, file with this court a written response to the complaint. Unless you do so, your default will be entered on application of the Plaintiff, and this court may enter a judgment against you for the relief demanded in the complaint, which could result in garnishment of wages, taking of money or property or other relief requested in the complaint.

Dated January 24, 1991. Donald W. Dickinson, Clerk. By R. de Luna, Deputy Clerk.

LAW OFFICES OF KENNETH B. TISHGART
Kenneth B. Tishgart, Roger S. Reynolds
240 Stockton St., Suite 900
San Francisco, CA 94108
(415) 433-2600
Attorneys for Plaintiff
Alfred Fahrni

March 6, 13, 20, 27, 1991. L-252202

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 148310

The following person doing business as: 1) T.U.B. 2) THE

ULTIMATE BODY, 44 Lurmont Terrace, San Francisco, CA 94113; DAWN BAILEY, 44 Lurmont Terrace, San Francisco, CA 94113.

Registrant commenced business under the above fictitious business names on the date N/A. This business is conducted by an individual. Signed DAWN BAILEY.

This statement was filed with the County Clerk of the City and County of San Francisco, CA on February 28, 1991.

March 13, 20, 27, April 3, 1991. L-252301

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 147946

The following person doing business as REED GROUP, 1919 Octavia Street, Suite 5, San Francisco, CA 94109: LORVE F. GEORGE, 1919 Octavia Street, San Francisco, CA 94109. Registrant commenced business under the above fictitious business name on the date N/A. This business is conducted by an individual. Signed LORVE F. GEORGE.

This statement was filed with the County Clerk of the City and County of San Francisco, CA on February 15, 1991.

February 27, March 6, 13, 20, 1991. L-252103

SUMMONS CASE NO. 047553

MUNICIPAL COURT OF CALIFORNIA IN AND FOR THE SAN FRANCISCO COUNTY OF CALIFORNIA. In re the matter of LUISITO MONTALANA, et. al., Defendants, vs. SADEGH GHARAVI, Plaintiff.

NOTICE! You have been sued. The court may decide against you without your being heard unless you respond within 30 days. Read the information below. If you wish to seek the advice of an attorney in this matter, you should do so promptly so that your written response, if any, may be filed on time.

¡AVISO! Usted ha sido demandado. El tribunal puede decidir contra Ud. sin audiencia a menos que Ud. responda dentro de 30 días. Lea la información que sigue. Si Usted desea solicitar el consejo de un abogado en este asunto, debería hacerlo inmediatamente, de esta manera, su respuesta escrita, si hay alguna, puede ser registrada a tiempo.

TO THE DEFENDANT: A civil complaint has been filed by the Plaintiff against you. If you wish to defend this lawsuit, you must, within 30 days after this summons is served on you, file with this court a written response to the complaint. Unless you do so, your default will be entered on application of the Plaintiff, and this court may enter a judgment against you for the relief demanded in the complaint, which could result in garnishment of wages, taking of money or property or other relief requested in the complaint.

Dated August 31, 1990. Gordon Park-Li, Clerk. By C. Panilio, Deputy Clerk.

LAW OFFICES OF KENNETH B. TISHGART
Kenneth B. Tishgart, Roger S. Reynolds
240 Stockton St., Suite 900
San Francisco, CA 94108
(415) 433-2600
Attorneys for Plaintiff
Sadegh Gharavi

March 6, 13, 20, 27, 1991. L-252201

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 147501

The following persons doing business as BURMA SUPERSTAR RESTAURANT, 309 Clement St., San Francisco, CA 94118: 1) TAIK FOO WU and AMY MI KEW WU, 2650 44 Ave., San Francisco, CA 94116; 2) ROBERT CHAIK LIN, 3076 Allenwood Drive, San Jose, CA 95148; 3) CHAIK LEP LIN, 3076 Allenwood Drive, San Jose, CA 95148; 4) AH NGO LIN, 3076 Allenwood Drive, San Jose, CA 95148; 5) SHO AUN LIN, 3076 Allenwood Drive, San Jose, CA 95148.

Registrants commenced business under the above fictitious business name on the date March 1991. This business is conducted by a general partnership. Signed TAIK F. WU. This statement was filed with the County clerk of the City and County to San Francisco, CA on January 31, 1991.

February 27, March 6, 13, 20, 1991. L-252104

DEADLINE REMINDER: All ads must be placed no later than 2 p.m. Friday to appear in the next Bay Guardian issue. Don't lose a week of responses because you lost track of time.

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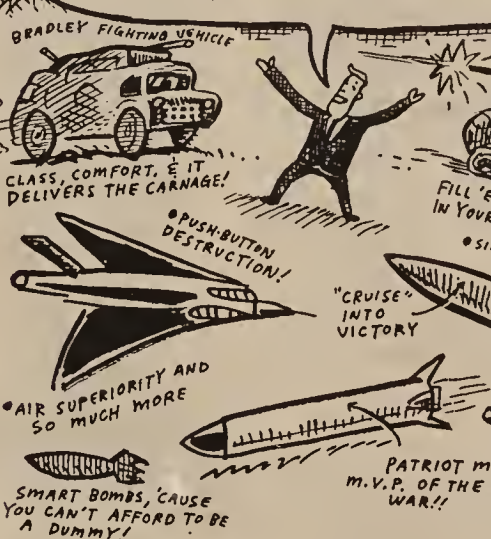
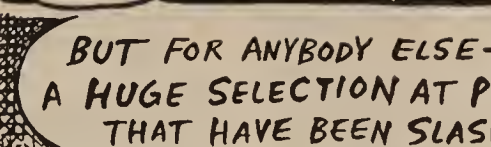
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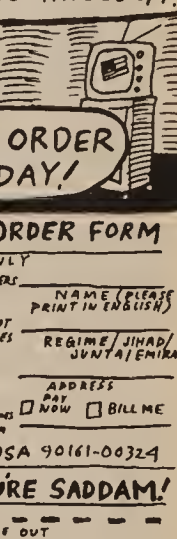
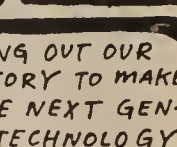
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RELATIONSHIPS

RELATIONSHIPS 3600

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In addition to your ad in the paper, you will automatically be assigned a voicemail box number, with which you can record a 60-second outgoing message at no extra charge. Just call 291-8705 from a touch-tone phone, listen to the clear, step-by-step instructions, and record your greeting. You can hear your message played back before you save it, or you can change it and try again. Your message will go on-line within 24 hours (after it has been approved). It's best to record your message as soon as possible since we start receiving replies on our "browse" option even before your ad appears in print!

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RELATIONSHIPS

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Faisty feminist, 36, seeks a sweetie to snuggle with, to sing to, and to love. No smokers. #23409

Vivacious Ph.D. student, psychologically minded, physically active, likes fine dining to hiking and hot springs. Looking for dynamic man 35-45, professional, affectionate, happy with his life but looking for someone to share it with. Photo appreciated. POB #102, 3181 Mission St., SF 94110.

Smiling Blue Eyes

Come with this vivacious, fun, petite and 40, blonde. A responsible professional, you can find me at the movies, gym, beach, car shows/races, musical events, and usually in the nonsmoking section of restaurants, except on Sunday afternoons or Monday night during football season. I'm a good listener, looking for someone to listen to. Ultimately looking for Mr. Right (not Mr. Perfect) for a friendship-based relationship spiced with passion and laughter, leading to a growing long-term commitment (possibly marriage). If you're a WM, 38-48, with great joie de vivre, financially sound, able to communicate, comfy in jeans or a tux, then let's talk about our mutual interests and explore new ones. Liking to dance in Europe is a double plus. Photo and note please. Guardian Box #24406F.

Lively, attractive, warm, 33, professional woman, 5'5", 125 lbs., brown hair and eyes, playful with sense of humor, loves sports, reading, the arts, and adventure. Seeks attractive, educated, professional man with depth of character. #24407

Young 41 zany, sexy, songwriter/social worker, mom seeking basically happy, nonsmoking, possibly Jewish, Lefthand man 30's-40's. Like me, you touch and are touched easily, unafraid of passion, intimacy and commitment. People say I'm like Susan Sarandon in "Bull Durham". I'm equally happy slow-dancing in high heels and short skirts or cheering on the A's in old ripped levis. POB 3851, Oakland 94609. #23429

Single BF, 43, professional, intelligent, attractive; often spontaneous, never outrageous; thinks it's time for a significant other in her life. If you - Enjoy: films avec ou sans sous-titres, 5K's, just browsing Brentano's. Can't laugh with/at life, point out Cassiopeia. Are: 35-49, worldly, nonsmoking, trim, emotionally/financially secure... What a great start! 564 Mission, #620, SF 94105-2921. #24404

Jewish Man

For BF, You are 35 plus, enjoy good food, conversation, books, music and laughter. You are secure, solvent and serious. I am single parent seeking companion. You respect your culture as well as mine. No smokers, dopers or wannabes please. #24409

Exceptional WF who is an attractive, sensual, intelligent, well-bred blonde, 41, 5'6", trim seeks exceptional WM for potential long-term relationship. You are tall, masculine, emotionally/financially secure, fit, nonsmoker, child-free, 42-48 who is looking for the right woman. Letter/photo please. Thanks! Guardian Box #24403F.

Single WF, 42, looks, brains, class, seeks warm well-bred M counterpart as friend/lover for excursions/diversions. Guardian Box #23405F.

MEET YOUR NEW EMPLOYER in the Bay Guardian Classified Employment section.

Professional, attractive, 5'6", blue-eyed, single WF who likes dancing, dining out, cooking together, movies, reading, skiing, traveling, and just good old romance. Is looking for professional, honest, attractive, nonsmoking, fun-loving 40-50 WM seeking to roam no longer. Response with photo could get us together. Box #386, 2269 Chestnut St., SF 94123. #23413

Very attractive fun-loving psychotherapist, pilot, entrepreneur, children at college, successful financially, solid emotionally seek equal for committed relationship, 45-55, bright, successful and good-looking. Photo. PO Box 470504, SF 94147-0504. #23401

Real Man Wanted

Single WF, 32, seeks perfect (or close) match: Affectionate, adventurous, attractive (you handsome, me beautiful), casual, emotionally/financially healthy and stable, physically/mentally active, given to occasional frisky Friday nights and Sunday couch potato-itis. For fun, friendship, family, growing old and gray together. Must have sense of humor, or borrow one! Bonus points for unusual hobbies/occupations and tall with nice build. Photo please. Guardian Box #25401B.

Intriguing Woman

Petite, fit, vivacious, passionate, pretty, professional WF. I enjoy world travel, intellectual discussions, hiking, jogging, romance, sex and a good sense of humor. My interests range from psychology, spiritual philosophy and business strategies. I have a zest for life, a concern for our planet and curiosity about everything. I search for a caring, kind, fit, confident, passionate, accomplished man (38-55 range), for friendship, laughter, intimacy and love. Nonsmoker. Guardian Box #23412H. Write or phone.

Legs... Yes

Single WF, tall, slender, attractive, great career. Interests: watercolor painting, books, film, the arts and most outdoor activities, from spectator sports to walking and exploring hot springs and old mining towns. Want man of kindred spirit with different and similar interests to share. My kid's in college, time for a quality relationship. Guardian Box #23415B.

Slender blonde, 22, SASE for phone. Box 2064, Sausalito 94941. #23400

Attractive, slender, professional WF. Unusually friendly, successful, sensitive, sane. Aided and abetted in life by humor, music, friendship and work. Seeks unattached professional man—late 40's/50's—who enjoys both his work and his leisure. If you like taking walks, that's good. If you can carry a conversation (and a tune), that's great. But, more important, and less easy to find, I hope for intellectual and emotional rapport with a serious romantic partner. Oh, if George Bush is a hero to you, please skip this ad! Guardian Box #23414F.

Beautiful blonde transsexual. Post-op. Tall, blue eyes. Very attractive. 30's. Non-drinker. Love movies, travel, romance, honesty. You are attractive, stable, sincere. Photo please. POB 460354, SF 94146. #23425

Single WF (28), 5'8", 125 lbs., very long blonde hair, green eyes, attractive, natural, intelligent, creative, honest; loves Thai food, the theater, and second-hand bookstores. Interested in single WM (28-32) who's intelligent, good-looking, creative, environmentally conscious, sincere—who's not sure about answering ads but wants to meet nice people. Smokers, substance abusers, weirdos or gigolos need not apply. POB 615, Sausalito 94966.

Share Your Love Story With Our Readers

We're looking for lovers who found each other through a Bay Guardian Relationship ad. If you've got a special story to tell, tell us. You could win a romantic dinner for two...and a taste of fame. Send your tale of true romance to: Sweethearts, The Bay Guardian, 520 Hampshire St., S.F., CA 94110.

Going My Way?

On the road to living life to the fullest and want to share it with someone who is ready for the trip and maybe the full adventure. Vivacious, strawberry blonde, 33, bright, witty, smart mouthed (and sweet), multifaceted designer, who enjoys quick wit, laughing, outdoors, traveling, film, art and more. You are smart, funny, 30-40s, WM, handsome, creative, expressive, liberal, spiritually aware, a man with vision, compassion, enjoys taking risks and being spontaneous. #23427

I'm a slim, petite, pretty, professional HF, 39, who likes men with a great sense of humor, who are book, movie and travel lovers. Liking music in general and the blues in particular earn you extra Brownie points. I'm looking for a new best friend, a WM, 35-45 who's educated, emotionally and financially stable. Photo, please. Department 620, 564 Mission Street, SF 94105-2921.

I want a man who is good at what he does; someone who loves his work. I want a nurturing man who wants marriage and children and is a touch off-center. I am a single WF, 32, 5'4", 120 lbs., dark hair (easy on the eye), conventionally successful and somewhat unconventional. Do you ride a motorcycle? Will you read to me in bed? Send me your photograph. Guardian Box #23422F.

Emotional, Spiritual

Growth in intimate relationship sought by attractive, gentle, sincere woman, 40's, 5'8", 135, world traveler, classical musician, linguist, teacher, budding Buddhist, swimmer, tennis player, hiker; with compatible interests, open-hearted, communicative. Guardian Box #23424A.

Rebel With A Trust Fund?

Spirited, witty and pretty single JF, 28, 5'8" with great legs is new to town from NYC and looking to meet a nice, cute, most importantly funny pal or whatever, 25-35, to bop around and hang around with. I'm way into alternative rock'n'roll, travel, sex without holes, m&m's and black'n'tans. Big plus for blue-eyed boys with wheels. Mega minus on piercings and/or tattoos. Note, photo, phone, please. Guardian Box #23403B.

Diva For Duet

Dark and divine, statuesque, independent, adjustable European mol seeks TLC from loyal, New Yorkish, 40-ish vovs. Guardian Box #23428H.

Cute, petite, brunette WF, 27 possessing lots of energy and optimism is looking for that special guy. I like 'em well-built, handsome and kinda macho. Baseball fan a plus. 20's-30's. Photo please. Guardian Box #23408F.

Very bright, sensitive, independent and well-rounded single WF seeks smart, mature, emotionally aware man who is interested in getting into shape. Photo exchange. Guardian Box #24400F.

Spill Me

Cute, adorable female ready to play. Seeks fun, sincere, generous man to spill her. POB 652, Corte Madera, CA 94976.

Marina Green Dreams

Beautiful, sensual, gentle lady. International traveler, Ivy-education, health career, would like to meet professional man, 35-50, who likes animals and children, for tennis, dancing, bear hugs and possible first time family. Photo appreciated. PO Box 214, 2269 Chestnut St., SF 94123.

Sensitive, smart, sensual, spiritual, sweet, loving, blonde/big brown eyes seeks similar successful, giving, forthright man for close friendship, good lifestyle, more? #25400

Attractive, professional single WF, young energetic 50, warm with progressive values, loves jazz, salsa, soul, financially stable. Seeks warm, attractive, friendly, informal man who appreciates committed friendship and love, is financially self-reliant, and not drug dependent. #23404

Bright, inquisitive, fit, attractive professor (social sciences). Petite WF, 40. Lover of outdoors, intellect, words, books, ideas, baseball. The best part of a relationship is hearing someone else's story from the inside. Looking for someone who loves your work (which may not be your job), and wants a relationship that is interesting and sustaining. Photos nice; returned. Please write. 1442A Walnut Street, Berkeley 94709. #25402

Realistic Idealist

Single JF, attractive, empathic, flexible, enthusiastic physician enjoys learning music, hiking seeks reliable, healthy altruist with 20 years of education. POB 640117, SF 94164-0117.

Tickle My Funnybone?

Bright, attractive WF, 28, 5'7", seeks man under 35 who enjoys baseball, toy stores, spicy food, scrabble, old movies and making me laugh. #23407

Down To Earth

Petite, pretty, passionate, playful and funny professional woman, very bright and healthy youthful-looking 43. Loves outdoors, music and more. Seeks compatible man, independent and truly capable of intimacy. Guardian Box #23402F.

Tall, single WF, likes movies, music, museums, long walks, seeks humorous, unpretentious, single, professional WM, (30-40), for friendship/relationship. Photo/letter. Guardian Box #23418F.

WJF, 33, mental health professional, artist, hiker/backpacker, dog-owner... seeking energetic and fit companion who is passionate about love and work, progressive, playful, practical, and ready to really love and be loved. Boxholder, 3181 Mission St., #13, SF 94110.

Tall Fair Beauty

Elegant, charming, fit, honest and spontaneous single WF in early 40's with a good sense of humor and a warm smile. Career lady with flexible time to enjoy a single WM 40 to 55 who is confident, financially secure and a gentleman who enjoys wit, laughter, romance, dancing, the performing arts, travel and race horses. Come ask this lady for the next dance. #23410

Tall, energetic, attractive, thirty-something lady: Off beat humor, long legs, blonde hair, blue eyes seeks romance, adventure, intimacy, laughter with attractive, athletic, intelligent, tall man 35-45. Photo. P.O. Box 6060, San Rafael 94903. #23420

Experienced older woman, 40, definitely defined, seeks extremely smart younger man for enduring and endurance. Photo/Box 31, 2550 Shattuck, Berkeley 94703. #26400

Tall, beautiful, intelligent, affectionate, loyal woman seeks wonderful, serious relationship with sensitive man, 45-plus. Replies to all letters with photo. Box #5, 520 Frederick St., SF 94117.

Dear Easter Bunny

Springtime finds me searching the grass for that hidden jewel for my beautiful basket (large enough to allow room to move yet snug enough for only one egg). He's brightly painted, creatively designed, about 40 years, ambitious, strong from exercise and clean living, loves to laugh and dance but is no dance-away lover. He'll like this feminine, pretty, intelligent, ambitious 42-year-old peach with Southern charm. Please, Cottontail, bring a picture and note from this cuddly kisser and make my Easter complete. Guardian Box #24408F.

Tired Of Boring Dates?

I'm a 5'2" pretty blonde, 105 lbs., childless and energetic. I'm successful, witty, and able to balance work and play. If you're spontaneous, dependable, romantic, athletic, witty and intellectual, please send photo, phone number and note. Ages 37 to 45 WM, no nerds, no smokers. Looking for a terrific friendship/we'll see where it goes from there. Judy C., 1630 N. Main St., Suite 237, Walnut Creek 94596. #24405

East Coast transfer; attractive, slender, professional single WF, 30, with a variety of interest, including music, art, cooking, tennis, long walks and travel. Searching for a fit single WM, 27-37, who can introduce me to what the Bay Area has to offer. He should be open, honest, attractive, have a sense of humor, value his family, friends and profession, and be comfortable with intimacy. I'd like to hear about you! Guardian Box #23423F.

Tru Blue

Attractive single WF, 5'7", 127 lbs., dark hair, blue eyes, left of center, hard-working writer is ready to share adventures. I enjoy reading mysteries, the New Yorker, walking at Lafayette Reservoir, the Glants, Rodgers and Hart, and liking up my new home. You are a single WM, 40-50 of good heart and humor, financially and emotionally secure, reasonably fit and attractive, East Bay area resident, not into drugs or heavy alcohol. I have two tickets to "Tru" (will you join me?). Photo preferred. Guardian Box #23421F.

Attractive, WF, with dark soulful eyes, 31, 5'4", down to earth and sensual seeks man who shares my love of animals, conversation and laughter (corny jokes accepted). Photo appreciated. Guardian Box #23411H.

Very pretty, petite, sexy, caring, stable, successful JF. Loves dancing, movies, music, biking and long walks. Seeks good-looking, fun-loving, emotionally and financially secure man over 38 for love, romance, and hopefully much more. Guardian Box #24410F.

Wanted: Single, San Francisco police officer/fit single, Hispanic woman is looking for you! Guardian Box #22413H.

Marina resident seeks M companion for athletic endeavors, maybe supper, say once/week. Guardian Box #23406F.

Writer, 35, attractive, liberal, seeks adventure and commitment. Does anyone else believe in this? Interested in life beyond U.S. borders, I speak Spanish, have lived abroad, and would like to again at some point. You: 33-40, over 5'7", attractive, progressive. Photo please. Guardian Box #23417F.

Black female, tall, gorgeous, slim, stylish, happy, athletic, educated, professional, affectionate, drug-free, nonsmoker, many interests. Seeks the same in a man 38-44. #23416

Bright, sweet, pretty, fit, blonde, blue-eyed, single JF seeks tall, attractive single JM, 25-35, who is funny, values family, smart but not intellectual, athletic but not obsessed, like the outdoors but also like staying in. Let's watch movies, listen to music, get silly, and get to know each other. #23419

MEN SEEKING WOMEN 3900

Women With A Clue Sounds like you? Read on! I have recently moved to S.F. (one year). Looking for a higher quality lifestyle. I am interested in theatre, music, art (I think), sailing and baseball. I enjoy S.F. sights and sounds (day or night). I am WM 38, 6', 170. If you are career-oriented, think you are attractive (a pretty smile is a good start), sexually secure, enjoy a diversity of activities and not above picking up the tab once in a while—Let's talk! Please, I am a firefighter, not a therapist. I am not looking for a counseling session. So— if you are a smoker, obese or live in a vacuum, I recommend a good book. Perhaps "Love In The Time of Cholera." P.O. Box 3438, Berkeley 94703. #23226

If You're Reading This A Young, blond doctor would like to meet you! Meditation, yoga, art, tennis, good food and vacationing in tropical places are things I do. Friendship, love, or both. Harpo is my favorite Marx brother. I'll return your photo. Box 201 3871 Piedmont, Oakland 94611.

Post-Contemporary

Nanotechnological ectomorph seeks kineesthetically intelligent woman (28-32) for tantra and tenderness. Mixed media to Box 2178, Sausalito 94965. #24211

Good-looking, honest, sincere Italian male, 5'9", tall, 165 lbs., financially secure, 39-years-old seeks female, late 30s to early 40s, for friendship and... Write: PO Box 12143, SF 94112.

Non-Fatal Attraction

I'm an attractive married WM, 40, 6', 180 lbs., seeking an affectionate, discreet friend/lover. 564 Mission #326, SF 94105. #23201

Down to earth, WM, 51, working single parent, would like to meet politically progressive, physically/mentally energetic, working woman for lasting friendship/alliance. POB 34094, SF 94134. #24212

Summer Longings

Are you longing for time to stand still, while you lie in a semi-conscious state near warm ocean water. Then cool off, look at your book and feel bored. There's something missing. Am 39, very handsome and fit, under 6' and love life. Extremely well-educated, highly successful and lived in Europe for many years. Are you a single mom with style? Under 40, an artist or professional. I have two boys and favor slim, independent women. Appreciate a note with photo, but if too busy please call. Guardian Box #25202F.

Give Peace A Chance

WM, 43 seeks compatible peacekeeper to be friend/lover/life partner. I'm 5'8", affectionate, athletic, communicative, professional, unique. You should be smart, earthy, fit, adventurous, 33-43. Together we'll share good talks, long walks, fast dances, slow kisses, close friends, just causes and lazy Sundays. Extra points for dog lovers and wanna-be moms. Guardian Box #25204H.

Secret Passion, Again

If you answered my earlier ad by voice mail, your reply was lost. Try again to fulfill your secret passion by taking direction from this sexy, loving but firm, masterful, mid-30s professional. Box 25024, San Mateo 94402. #24221

Totally Alive

WM, 35, tall, handsome, intelligent, fun, athletic, ready to explore together. Seeking WF, 25-35, athletic, attractive, happy with life. Guardian Box #23203F.

Erotic Penpals

I would love to share my most intimate fantasies and true-life erotic adventures with open-minded, creative ladies. Willing to meet a select few. 41 Sutter St., Suite 1134, SF 94104. #23224

Progressive, Upbeat

29-years-old, enjoy tennis, outdoors, etc. Warm, well-educated. Let's get together for drinks or go for a hike. Guardian Box #24206F.

Attractive, bright, progressive, warm, sincere, humorous, passionate WM 40. Really. Open to most anything. Photo please. POB 3903, Oakland 94609.

Looking for a partner to share life in the Bay Area and beyond. Seeking physically active, intelligent, 28-38, affectionate nonsmoker with creative vision. I'm passionate, sensitive, athletic, 35, 5'10" and involved in the arts. Guardian Box #23211F.

It's A New Age

...of awareness. And the place to share it is the New Age Network Section of Bay Guardian Classified. Reach out to thousands of enlightened individuals and make the connections that can make a difference. To place your ad, call 255-7600 and make the network work for you.

MEET YOUR NEW EMPLOYER in the Bay Guardian Classified Employment section.

Every week, thousands of readers buy, sell, rent, hire, find jobs and get acquainted in the pages of Bay Guardian Classified. It works.

Attached yet detached, 37-year-old married WM seeks Joan of Arc/Heart of Gold for friend/lover. I'm a Dustin Hoffman-type, articulate, intelligent, intense, 150 lbs., 5'8", vice free, healthy, attractive, passionate but going to waste. Living in a house that is haunted by the ghosts of her and I, I struggle but cannot leave my kids. Are you a Sister of Mercy? A Sad Eyed Lady? Is your circumstance similar? Or are you free but with room in your heart? Open minded angel needed for walks, talks, hikes, bikes, coffee, good morning phone calls, poetry, music. A gentle lady who speaks as well as listens, who seeks a sunny moment in the journey toward a cloudy, obscured horizon. Let us cling to each other huddled in our Shelter from the Storm. Songs to Aging Children Come. This is one. Guardian Box #24217F.

White, 36, 6', 165, handsome from most angles, overeducated, unprovoked, have passion for making objects, discourse, ocean swimming, dancing. Admire Borotzky, Pynchon, Pixies, Lynch, Wenders. Desire stimulating correspondence from like-minded souls. Incarcerated for retail scam. Bradford: #E-70678, POB 617, Jamestown, CA 95327.

Dale Cooper desperately seeks Lucy. Are we cancelled or has the game moved off of the board? #23234

New to California. I want to meet someone special to help me explore the Bay Area. In particular, the early music scene, Wine Country, and local hot springs. I'm a warm, sensitive, and attractive 39-year-old computer professional with a wry sense of humor. She should be intelligent, sweet, and attractive. POB 50402, Palo Alto 94303. #24216

Smart, gorgeous, fit female, 27-37, sought by very smart, fit, athletic, dark, good-looking, curly guy, 35. The usual stuff: music, sports, food, outdoors. #24214

WM, 46, nonsmoker, mechanical engineer seeks companion with an interest in flying light planes, for hiking, backpacking and other outdoor adventures. Let's try a backpacking trip to the Grand Canyon. Guardian Box #23216A.

Tall, slim, blue-eyed attorney, 27, liberal, gentle, witty and recently arrived from the East Coast. Seeking educated, slim woman, 20-35, with character and a love of music. Photo please. Guardian Box #24218A.

Passionate Man

Single JM, 44, attractive and slim, ex-NYer. I'm warm, creative, witty and unconventional. I seek a deeply loving relationship. Please be attractive and under 5'6". Guardian Box #23229F.

Handsome divorced WM, 6'1", financially secure, sensual and generous CEO in his early 40s, who enjoys travel, movies, great restaurants and has a very romantic nature. I am seeking a gorgeous younger woman, 25-40, physically fit, drop-dead dresser a plus, who is well-endowed, loves to laugh, have fun, and wants to explore uncharted territory. Recent photo a must. Guardian Box #24215A.

Love-Sick "Fool", Seeks "that kind of girl". College professor, White, 40's, married, nice-looking; wants warm lady for day-time lunches, fun, friendship and love. 18-35. Any race. #24213

Professor Seeks Partner

Warm, generous, romantic, self-aware, spiritually grounded, financially stable, trim, handsome, multi-degreed educator (love teaching), WM, 43, with interests ranging from Bay Area exploration to Asian cultures seeks a partner, who, like me, is an honest, loving, best friend; a communicative, playful companion; and a sensual, affectionate lover. You are feminine, kind, gentle, loving, intelligent, nonsmoking, monogamous, without children, and interested in marriage, homemaking and family. Trim, attractive females (any ethnicity) under 5'4" with the above characteristics, interests and goals are urged to respond. #23230

**When you see a ☎...
Call 1-900-844-5555**
¢99 a minute

Pretty Woman

Mr. "Made It". Looking for Ms. "Right". You dreamed it, now live it! Do you like shopping? Fine dining, exotic travel, expensive cars, live like a queen, servants at your beck and call. Time to stop dreaming and start living. Your ship is here, don't miss it. Call Mike. Must be 21-30. Guardian Box #23225F. ☎

Double D

Is my dream. If you are sweet, smart, feminine, want a family and are top heavy - let's meet. I'm a Stanford Law graduate, handsome, wealthy, interesting, generous, eager for lifelong monogamy and keen on building an old-fashioned family. POB 3083, Sausalito 94966. #23213 ☎

Single WM, 40's, straightforward, unpretentious, likes movies, outdoors, quiet weekends. Would like to share these, humor, and more with the right person. If you don't respond, how else can we meet? Guardian Box #23235F. ☎ ☎

Book-loving scientist - 45, single, idealist, playful, lit - researches womanly bookish heroine for exchanging prose, then poetry forever, collaborating on new editions. Box 282876, SF 94128. #26203 ☎

Right From The Heart

I'm more of a drive a truck, slow paced, wear jeans, sort of a rebel kind of a guy than a drive a sports car, fast paced, high society kind of guy. Who I am: I am a single white male 34-years-old, a licensed self-employed carpenter, and making around 35K per year. My transportation is a fairly new truck. I'm relatively quiet and independent. I like people but don't feel a need to constantly surround myself with social companionship. I don't use drugs nor do I drink alcohol but I don't mind going out to bars or places where those I am with are drinking. I enjoy being healthy and physically fit but am not a fitness fanatic. I enjoy quiet times like walks, hiking, movies, going out to dinner, but occasionally I will enjoy live music or a party or some other sort of social function.

Who I am looking for: I'm looking for a woman who is ready for a serious loving and caring relationship. — someone who is capable of giving, receiving, and sharing honest feelings, thoughts, affections, and love. This woman would be somewhere in the age bracket of 25-to-35-years-old. She would be interested not only in a friendship, but a friendship leading to a serious commitment and possibly marriage. She would be a woman who for the most part enjoys living a moderate lifestyle - not too simple, yet not too elegant or complex and she would be a woman who enjoys children but does not have any children currently and does not see her self in the role of motherhood at least in the near future. Guardian Box #23208F. ☎ ☎

Romance Not Dead

Yes, love still makes the world go around. But it takes effort, a lot of it, to meet someone who makes you feel weak at the knees, brings you cologne in bed, flowers for the weekend, talks, reads, and likes to immerse in Sundays. Out of a five-year relationship (one year ago). Under 6', 40, fit and handsome, fortunately wealthy. I like educated, intelligent, independent women with style (lots of it) and presence. You can write in English, French, German or Italian with photo. Please call only if you are really busy. Guardian Box #25203F. ☎ ☎

Man, 45, single, having heightened humor, idealism, career, looks, only lacking the one to love, seeks woman match in same jam for sweet burning lifetime partnership, children. Box 571, Burlingame 94010. #26202 ☎

Caught

between the offbeat and the conventional. I'm a well-educated, professional WM, 37, sometimes goofy, sometimes shy, usually unpretentious, often opinionated, with the usual varied interests, etc., etc. Including travel (if only I won the lottery) and wine (aficionado? snob?). I'm looking for a smart, psychologically oriented woman with a good sense of humor and of herself. Guardian Box #24220F. ☎ ☎

Attractive professional 37, AM, enjoy music, travel, seeks attractive fun-loving woman for friendship and/or relationship. POB 6090, SF 94101. #24200 ☎

Ex-Drinker And ACA

Seeks woman with insight on abandonment and abuse issues. #24201 ☎

Exotic Black Male

In captivity (prison), 30's, 6'1", stocky, seeks attractive, progressive female. Age, race, no problem. Sincerely a must. L. McLaughlin, POB 600/34815C, Tracy, CA 95376.

Unattractive

Senior Citizen

Has had long-term relationships with women 29 years his junior and older. Not jaded and can change your definition of chivalry, honesty, openness and generosity. Seeking intelligent lady, leading to your desires. No age restrictions. I am educated, talented and enjoying the good harvests of life. If this notice peaks your interest, don't procrastinate, communicate. Guardian Box #24209H. ☎ ☎

Daytime Romance!!

Lusty, attractive, virile, WM, 39, swing shift worker, seeks passionate, provocative, daytime affair! 564 Mission, Box 326, SF 94105. #25200 ☎

Try Me, Fly Me

Me: Successful, tall, single WM, nonsmoker, Marinite, charismatic, adventurous, into jazz, dancing, mountain biking, sportfishing, outdoors, travel, aviation, cooking, massage, meditation, work hard, play hard. You: Successful, petite, single F, nonsmoker, 25-40, spontaneous, intellectual, creative, athletic, healthy self-image and outlook, enjoy life. Call, write (photo): PO Box 789, Sausalito 94966. #25201 ☎

Go For It

Professional single WM, 41, 6'2", into flying, skydiving, working out, staying lit and all things physical. Desires physically, mentally, financially lit female any age/race, nonsmoker for love and commitment. You're a morning person who likes all of the above - skydiving can be excluded - but it is the most fun you can have with your clothes on. You're a romantic and a realist, full of truth and tell no lies, you like laughing a lot, animals, movies, pasta, garlic, Thai, sushi and of course chocolate. You desire to be ravished and capable of the same. #23223 ☎

Bohemian Jetset Cadet: White Boy, 31, Standby flyer. No emotional baggage to check. Fit. Sane. No debts. Likes: Nonstop flights, aisle seats, theatre, bikes, blues, outdoorsy stuff. Seeks: Jetsette Cadette, 26-34: Educated, lit, OK looks, self-aware, loyal, unattached. Bonus Points: Written replies, photos, foreign languages, common interests. R.S.V.P. Mercil Guardian Box #23219 ☎ ☎

Wish to share Beingness (sacred and goofy) with lady wisely grounded. I'm early 40s, reliably kind, bodhisattva with some residual clunkiness, outdoorsy, objectively handsome, writer, therapist, homeowner. Wanna meet lady of depth and charm, who's already done lotsa inner work, and ready for pleasures and travails of essential LTR with right guy. Photo (returned promptly). Guardian Box #23209A. ☎

Our friends would say we go exceptionally well together: attractive, tall, fit, thirtysomething, dedicated to knowledge and growth, intelligent, successful, witty, independent, traveled, financially secure, no chemical abuse. Guardian Box #24207F. ☎ ☎

East Bay professional, 5'8", 40s, warm, good-natured, nonsmoker, enjoys movies, theatre, Sunday Brunches, tennis and more seeks woman for friendship and possible relationship. Guardian Box #24202F. ☎ ☎

Zest For Life

Spontaneous, creative, communicative, WM 39, I love the adrenaline high. Semi-retired, with free time for an attractive, light, lively young puma ready to quit the routine and enjoy life full out. Guardian Box #23220F. ☎ ☎

Very Bright, Affectionate Man

Nice-looking, with heart, soul, offbeat humor seeks woman in thirties to share zest for life, verbal repartee, emotional rapport. Love music, travel, nature, diverse interests. 43, 5'8", good shape. Want kids. #24203 ☎

Attractive young professional, 28, I'm Jewish, athletic, into music, art. Looking for a woman into the same for friendship, romance. Let's meet. #23210 ☎

Gourmet Guys

Enchanted evening of dining and fun with two Gourmet Guys. Let us cook for you. Professional single WM's, 32 and 34, looking for two Gourmet Gals, 27-36, attractive, intelligent, and with a good appetite. Please RSVP to our invitation, POB 26683, SF 94126. #23221 ☎

L' Aventura

With WM, 41, attractive, healthy, passionate intellect, in lacking relationship, seeks compatible woman for conversing, dining, and? POB 924, Lafayette 94549. #23206 ☎

WM, 42, arts professional, handsome, intelligent, lit and more, seeks good looking WF, 30-37, with smarts, her own endeavors, and more. What more? I don't know. Whatever qualities we possess we'll still either click, or not... More, or less. Letter and photo please to Guardian Box #23215H. ☎ ☎

Want To Travel?

Very adventurous world-traveler looking for very adventurous partner to seek out and explore new worlds and new civilizations. I'm 30, easy going, educated, athletic, funny - and definitely unique. #25205 ☎

Pretty Witty

And wise HF or AF, sought for indulgence of our mutual interests which include good food, fine art, international politics, sports, travel and creative hanging out. I am single WM, 37, handsome and lit, willing to match your warmth, sensually and enthusiasm for life. I'll even foot the bill. If you think there's a place for us, send photo and letter. 2269 Chestnut Street Box 388, SF 94123. #22207 ☎

Flair For Affair

This very handsome male is looking for an attractive, trim, similar female 25-45 with an exotic flair. I am mid-30's WM, nonsmoker, non-drinker, 170, brown hair, green eyes, sensitive, passionate, unencumbered by race, with sense of humor. #23214 ☎

Alluring

Sincere, stable, single WM, 29, seeks sensuous, sensitive, spirited woman (21-42). Care to be compatible, comfortable, and cuddle. Write to: PO Box 8173, Foster City 94404. #24210 ☎

Very Good Looking

White male, nonsmoker 37-years-old, music industry professional works in San Francisco, has a full head of long fashionable dark hair, brown eyes, moustache, athletic type body (like male model). I'm very sexy, bright, energetic, witty and unconventional. I'm seeking a very attractive, slender, classy, sexy, independent, nonsmoking white female 25-35-years-old, for fun and romance? Call or photo/letter. Steve; POB DE, Los Gatos, CA 95031. #23212 ☎

Massage-Partner Relationship

Trim female partner wanted by handsome, gentle and excellent masseur. Safe, clean, and beautiful environment. Pool, spa, sauna. POB 27901-296, SF 94127.

Wife Wanted

large hairy bear WM 40's, social/ hermit, smart/stupid etc. wants loving woman, age, race, existing child OK. 1275 Washington #420, San Leandro 94577. #24205 ☎

Someone is Waiting

...to meet YOU. Don't keep that special person waiting any longer. Place a relationship ad in Bay Guardian Classified and reach out to the kinds of people you most want to meet. Use the handy coupon in this week's Bay Guardian or call 255-7600.

Where Are You?

At thirty five, I find myself alone. The love of years gone by has failed to keep her promises of love. I am at home, and write to find your love, for you to meet.

I look for love from someone such as you, your soft sweet eyes, I know they shine for mine, and glimmer with the hope to find what's true, a love that's honest, bright, and soft and kind. 5'-10", 160, fair skinned, eyes of blue, And handsome, so say some who know the same, whose interests, film and dining out a few, to meet for fun, one day to share a name.

So if you're kind, intelligent and thin, I'll open up my heart, and let you in. #21248 ☎

Lonely post-graduated widower seeks warm-caring lady, 50-plus. Photo. POB 3084, Sausalito 94966.

Progressive, empathic, masculine, musical WM 37, 6'2", lit, spirited therapist. Seeks warm, witty, attractive, energetic woman 30-37 for healthy helping of playful passions, jazz, blues, nature, and self exploration, friendship, exercise, massage, and romance under the stars of my Wine Country cottage. Possible commitment as the story unfolds. Enclose photo please. POB 1071, Glen Ellen CA 95442. #23228 ☎

Spring Walks...

And Summer Nights?

Single WM, 31, cute, smart, funny, new to area, looking for open single WF 25-35 to share new experiences. Good: The Beatles, Fawly Tower, Carl Jung, bicycling, redwoods, generous laughter. Bad: Smokers, negative people, J. Danforth Ouayle. #23231 ☎

Warm, perceptive, bright WM, 29, 5'8" with longish hair, eclectic interests seeks F. I'm athletic, attractive, love backpacking, jazz, photography, cooking. Please describe your "art" photo requested. Guardian Box #24208B. ☎

Tall, Lean, Handsome World Class Curmudgeon Sensual, solvent iconoclast seeks attractive, brainy lifemate, 30's-40's, for exploration, intimacy and surprise. Wide-ranging interests vary from year to year; current obsessions include classical music, molecular biology, ballroom dancing. Proscribed: teetotalers, smokers, PBS groupies, the twice born and all curious. Guardian Box #23233A. ☎

Entrepreneur Wanted

Have you had unproductive relationships? Looking for a bright, intelligent female entrepreneur for enjoyable, productive relationship. Spend quality time together discussing stress reduction techniques, business marketing and improvement. Activities include movies, seminars, fitness, massage... Fit one another into our lives and still meet our business goals while having fun. I'll provide support socially, intimately, and professionally. There's time for this man in your life. Open to all races. I'm a handsome, mature, 27-year-old single BM, black/brown, 6'1", 195 lbs, a lover of humanity and animals. Send note, P/P: C.W., 41 Sutter Street, #1678, SF 94104. #23205 ☎

Teddy Bear

up for adoption. Got lots of hugs and affection. Do you like to be romantic (picnic on Angel Island or a candlelight dinner)? Then let's go. WM, 52, nice-looking, great bod (very athletic). Emotionally and financially secure professional. I crave adventure—yachting to bicycling. My ultimate goal is meeting you to create incredible happiness and expanding our horizons together. So if you want a real man around the house, communicate so that we can get together. Bonus points for photo. Oh I'll be the way—I do my own windows. Guardian Box #23217H. ☎ ☎

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RELATIONSHIPS

I can't believe I'm writing this. But truth be told, I'm petrified of the "bar scene"; mortified of "dances"; and far too shy to approach someone I'm attracted to. I'm a hard-working (but not workaholic) professional, and what between commuting to Marin from SF, running my home and seeing friends... I just haven't been able to meet potential romantic/spiritual partners. But I'm a Marin native; given to literary/intellectual/spiritual diversions; Impeccable credentials; verbal and entertaining; and not too bad on the eyes either. If I don't meet someone soon I'm likely to entirely withdraw and focus my energies on meditation, nature, friends and work and just give up on the socializing thing altogether. If you happen to be similarly afflicted; or just interested in a non-threatening conversation, I hope you'll respond. 28-40 and photo please. Guardian Box #23232F.

Professional, well-educated, well-travelled, attractive, single male, 37, interested in meeting kind-hearted, attractive female, 26-36. I like friendship, innocence and plenty of smiles. A permanent relationship would also be nice. Guardian Box #25206F.

WM, 32, eligible, spending winter here (or longer) from Toronto. I'm intelligent, attractive, healthy, funny, white collar professional and part-time musician, with many diverse interests/ talents. If you're 23-37, alluring, articulate, adventurous, down-to-earth, self-sufficient, nonsmoking, fun to be with, let's explore the Bay Area/ each other and beyond. Guardian Box #24219F.

Just Your Basic Decent Guy
Single WM, 28, man of science, enjoys cooking, jazz, hiking, biking, etc. seeks woman to share life. Reply Guardian Box #24204F.

A Sunday

Is your idea of Sunday the same as mine: New York Times, Peet's Coffee (Columbian), toast with orange marmalade, Chopin, — a, tennis or long walk. Some space (with tea/book), movie. Thal food. If you're slim, under 35, and have style write with photo. Only creative phone calls accepted. Guardian Box #23204F.

D+

Sensitive, desirable WM, 30, Cancer native. Hiking, cooking, CNN, Jerry Band. Green thumb, too. Disciplined lover. No slender - I prefer buxom or zaltig. College a plus. Handwritten note to: D+, POB 12272, Berkeley 94701.

Confident but sensitive, multilingual, W. African single BM, 35, 5'8", health professional, fit, health conscious, good natural looks, with versatile musical tastes, though favoring good soft jazz, rock, soul and reggae. Looking for compatible woman for friendship and/or relationship/marriage. Phone, or write to PO Box 1114, Daly City 94017. Photo appreciated. #23227

Walk beside me, and just be my friend. Enlighten me, let's walk down Fascination Street together. Single AM, 42, with heart. Box 9902, San Jose 95157. #23200

Photographer

disguised as a systems professional is looking for the right lady to help create a beautiful portrait of life for two. I'm a divorced, attractive, WM, 38, 5'9", 165 lbs., who's also warm, romantic, non-smoker and non-sexist. Looking for a lady who enjoys hiking, The Arts (B-rated Sci-Fi a specialty), off-beat humor, a love of books, moonlit beaches and sunrises. Photo and note get same. Box 201, 564 Mission St., SF 94105-2921.

Dedicated meditator seeking same, 50, 6', Box 7532, Berkeley 94707. #23222

Active, romantic 39-year-old seeks to meet lady in need of supportive cohort. You should be professional level, career oriented, physically tall and a: Leo, Sagittarius, Capricorn, Aquarius, or Pisces. PO Box 281141, SF 94128.

Soft-spoken single WM, 38, 5'5", discriminating, curious, introspective, seeks beguiling, fun-loving, kindly, empathetic, sensual, reasonably fit F for relationship. Photos exchanged/ returned. 2443 Fillmore, #299, SF 94115.

Handsome Single WM Young 30's

Many interests, would like attractive single WF for walks, shows, dinners and fun. Write POB 210392, SF 94121. Include phone number; photo a plus. #23202

Really Picky

Unusual WM seeks especially attractive WF. Creative, street-wise, overly educated, Stanford, very successful, solvent, unconventional, sensitive, passionate, gregarious, impulsive, funny, worldly. Nearly 40, athletic, 5'11", lean, attractive, boyish body, charming smile, cute bum, chef's hands. Wants bright, educated, literate, slender, passionate, beach-bodied WF with European sophistication and radiant face. Hand-written letters with photo only. Guardian Box #25207A.

Learned, lean Catholic, 33, 5'10", likes laughter. Seeks churchgoing professional, 25-32. Pictures exchanged. POB 591272, SF 94159-1272. #23207

New To SF

Just moved here from the Southeast, never have written or answered a personal ad before. I want to meet someone sensitive and interesting to explore, share, and grow with. I'm a 35, 6'2", single WM, writer-consultant, totally dedicated to personal growth and transformation. I love great restaurants, movies, plays, jazz, skiing, sailing, hiking, running, etc. I'm a very attractive (but feel uncomfortable saying it), fit, substance-free, flexible vegetarian. If you're a health-conscious, attractive, intelligent woman, mid-20s to mid-30s, and my words have generated an impulse to answer this ad, do it! You know who you are and I really want to hear from you. Please send a letter and a photo. In strictest confidence, to Box A-240, 20 Sunnyside Ave., Mill Valley 94941.

MEN SEEKING MEN 3925

Human Potentialized?
Cool! Me too (Outward Bound '82). I'm 28, 6'2", long blond/ blue, great body, very hot looking. Are you 24-32, HIV-? #24501

Mr. Forbes, Mr. Onassis, are you still out there? Are you looking for someone to accentuate adventures, romance, travel and good humor in your life? Let me know, I'm Asian 5'8", 165, brown hair/ eyes, very good-looking, muscular, HIV-, discreet, sincere and loyal. Serious callers only, very confidential. BI's okay. #24500

Human Seeks Same

Warm, funny, 33 East Bay GWM (Aquarian, open with hidden reserves, cheerful, introspective, very intelligent, uncynical, considerate, HIV+, professional without fancy paycheck, imperfectly ethical, 5'9", 173 lbs, looks like my uncle, doesn't smoke or drink, gym member in name only, sexually open-minded, loves NPR, reading, dumb jokes, family, flirtation, Bert & Ernie, serious conversation, thoughtful gestures, singing, being out). Seeks self-sufficient man 25-40 (funny, emotionally mature/ available, bright, responsible, sexy, non-judgmental, frisky, well-read, doesn't smoke or drink regularly, sexually open-minded, OK with occasional boredom, HIV+ or -). Interested in values, shoots for honesty, poised in new social situations) for dating, conversation, walks, mini-golf, emotional adventure, mutual attentiveness and possible commitment. East Bay a plus. #25508

Men 18 To 20

Do you need a real friend? I can help you get your life going. Boxholder, POB 610055, Redwood City, CA 94061. #23500

Masculine, passionate, romantic, artistic, athletic, straight acting/ appearing, 5'10", 160, 33, very healthy, HIV-, seeks same, honest, funny, not into bars, for friend/relationship. #23501

Romance

Masculine, intelligent GWM, 30s, 5'9", 145 lbs., dark hair, bearded, nonpretentious, HIV-, seeks similar guy 25-40-years-old, nonsmoker. Interests: music, outdoors, movies, restaurants, sexuality. #24502

EITHER/BOTH/ COUPLES 3950

Beautiful, petite Asian student/ tall athletic Caucasian seek similar couple or lady. POB 27222, SF 94127.

Unfulfilled, Over 50?
Sensuously Inclined? Me too. WM, tall, slender, healthy, well travelled, capable, active, sixtyish. Let's explore our desires and fantasies together. POB 150437, San Rafael, 94915. #22700

Attractive, fit, professional couple interested in meeting Bi WM 24-40 for fun activities, in or near Marin. #23700

Look bozos, the 2nd sexual revolution is almost over, and I'll bet my whole Henry Miller book collection that every one here is a couple looking for a woman. What's wrong with men? Stop relying on your girlfriend to be risque guys, you can have sex with your own body type too! #23701

Ex-New Yorker, voluptuous, curious woman and her tall, handsome equally curious boyfriend want to meet attractive woman 20-40 for erotic exploration together. This is our first time. #24700

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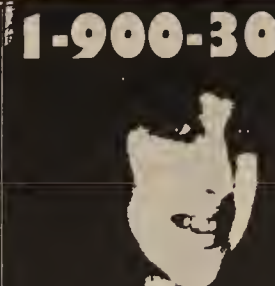
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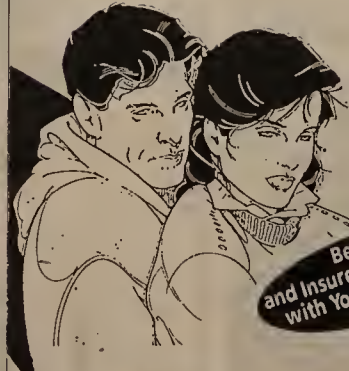
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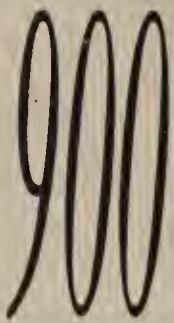
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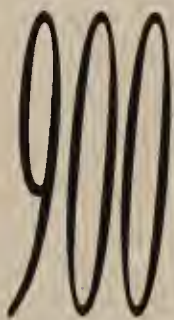
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A transition is a "Rite of Passage." Honor and personalize birthdays, weddings, promotions. . . Find support and healing for divorce, illness, loss. . . I will design and perform, or just help you create a ritual to suit your needs. Sydney Barbara Metrick, M.A., E.T.R., ordained minister. (415) 531-3346

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GOLD COUNTRY 5440

Hotel Jeffrey, Historic B&B Inn, family owned since 1850. 20 rooms, antique decor. Gold panning, near Mother Lode, 30 miles from Yosemite, hiking, fishing. Free gold pan with this ad. Enjoy our warm hospitality. 1-800-464-3471.

MT. SHASTA 5450

Ripple Creek Cabins. Secluded cabins nestled in the Trinity Alps. Magnificent mountains, rich green forests, pristine lakes. Hike, fish, or just relax in a beautifully furnished hideaway. 916-266-3505.

On Trinity River. Cozy stream-side cabins, fully-equipped, steelhead and trout fishing, hiking, historical sites. Gateway to Trinity Alps Wilderness Area. The Elkhorn, 916-623-6318.

NORTH COAST 5452

Sea Ranch Vacation Home Rentals. Spectacular ocean front to Redwood Forest, hot tubs, free brochure, 2 night minimum. Beach Rentals, 707-884-4235.

Weathered Woods

Extraordinary views, quiet and secluded, fully self contained cottages. Wood burning fireplaces, redwoods. Special introductory rates. 621-6562 or (707)886-5121, call for brochure.

Rustic Ocean view Cottages. Kitchens, some fireplaces. \$70 to \$90. Mar Vista Cottages at Anchor Bay. 707-884-3522.

Mendocino Coast Retreat: Osprey Hill-Extraordinarily beautiful, private, quiet hilltop retreat near Mendocino. Forest, ocean views. Breakfast. Starting \$40 double. Cabins, \$75. 707-937-4493.

RUSSIAN RIVER 5460

Creekside Inn & Resort

Enjoy a relaxing holiday at our unique resort. Located near horseback riding, hiking, fishing, golfing and more. In Guerneville. For information and registration call 1-800-776-6586.

Sea Coast Hide-a-Ways

"Wild" Sonoma Coast, Ocean-side or Seclusion among Redwoods. Hot Tub! Call for List. (707) 847-3278

SAN FRANCISCO 5465

Charming B&B Carriage House atop Potrero Hill for business guests, out of town visitors. Suite includes large bedroom, sitting room, private bath. Continental breakfast served and turn down service. Good parking/transportation. Pets Ok. 641-1902.

WINE COUNTRY 5480

Valley of the Moon
B&B at Gee-Gee's. With sitting room, fireplace, swimming pool, 2 decks, complimentary bicycles. Non-smoking adults without pets welcomed. 1-707-833-6667.

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Peterson 30, strong and fast, 9 sails, 8 horsepower inboard, 6 sifting winches. \$8,500/best offer or OWC. 584-2712.

23-foot Wellcraft with trailer, Twin 90 outboard, fish rigged, downrigger, live well, Impulse 2830 Loran, VHF and more. \$14,000. 933-2206.

Chris Craft 1965, 28-foot, commercial salmon license, needs repair, berthed in Bodega Bay. \$10,000. (916)885-1333.

Glastron 18-foot with trailer, inboard/outboard, tri-hull, good condition. \$2,700. 334-4701.

Salmon boat, 40-foot with license. Must sell. \$7,900. (707)573-1195.

ANTIQUES/ COLLECTIBLES 5610

Barber chair, Deco 1940's, perfect condition, black leather exterior, must see. \$1,200/best offer. 252-9573.

Doors album signed by Jim Morrison, extremely rare. \$1,500. (707)762-7982.

Slot machine, Mills, burstein cherry, with oak stand. Excellent condition. \$3,000/best offer. 591-8288.

Rocking chair, arm chair and end table, Philippine mahogany, pre-1940's. \$1,000. 285-1842.

Estate Sale

Entire contents of home. Antiques, silver, furniture, crystal, china, glassware, collectibles, appliances, etc. Friday, Saturday and Sunday, March 15, 18 & 17 10am to 5pm. Cash only. No earlybirds. 171 Hartford, near 18th & Castro.

COMPUTERS/ SOFTWARE 5660

IBM PC, two 5" floppy drives, for sale best offer. Call Tess, 885-1580 before 6pm.

ELECTRONICS 5690

Panasonic professional CCD camera. Two lenses, power supply, gen lock adapter; plus professional JVC head, portable VCR. \$1,600. (209)474-7364.

HANDICRAFTS 5730

Brother knitting machine, model #260. With ribber and attachments. \$1,000. (408)946-6907.

HOME FURNISH. 5750

White bedroom furniture, four pieces, desk, chair, dresser and mirror, female style. Good condition. \$125/set. 668-5389.

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All sizes - Cheap, antique and used furniture. Bought, sold and consigned. Quality refinishing and repairs. STILL LIFE, 515 Frederick at Stanyan. Tuesday - Sunday 12-5pm. 759-1234.

Never used Serta mattress, box-spring, frame. Value \$800, will sell \$350. 931-7121.

Wardrobe, 72x48, mahogany. Cost \$250, sacrifice \$90. 673-9739.

New queen-size black laquer futon frame. \$200. 621-1819.

TATAMI TATAMI

Traditional Japanese floor covering, both elegant and simple.

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(415) 528-7774

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Player pianos, two upright, fantastic condition. \$2,200/each. Dan 775-4477.

Piano. Yamaha 1988 WX7. \$5,500/best offer. 564-4903.

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Five-month-old Hohner with active, EMG pickups. Steinberger copy, Steinberger bridge. Great, full, booming sound! \$400. Call Mark 826-8889.

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Ampeg V-7, new tubes, \$450. Acoustic 127, \$200. Both have channel switching. Acoustic bass cabinet, folded with 18" speaker \$150. George 929-9132.

Piano, 1880 Fischer upright, beautiful finish, excellent condition, lovely tone. Value \$4,500-\$6,000. Ask \$2,600. 886-5330.

Vox AC30 with Vox 2X12 cabinet, \$900. Stand for Vox AC30, \$150. 457-6007.

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Organ Yamaha Electone Spinnet 1980. \$1,500/best offer. 443-6786.

Piano, Chickering antique grand, concert quality. \$10,000/best offer. Call Oroville, (916)532-1711.

PETS 5800

Wire Fox Terriers. AKC. 3-6 months. M/F. Champion sire. \$500. Grass Valley. (916)272-4940.

Rhodesian Ridgeback. AKC, male puppies, 12/21/90. \$450. Yosemite area. (209)658-7122.

Pigs, cute tiny potbellies with white markings, registered. Female \$1,000; male \$500. One bred sow \$450. 276-7430.

Pomeranian pups, all colors. \$300-\$400. Delivery S.F. (707)442-9392.

Lhasa Apso puppies, AKC. \$250-\$400. 569-8466, evenings/weekends.

Piglets, pot belly, registered, small parents. Black and black with white. Male or female \$1499. 916-889-2201

Dachshund. Adorable mini pups. Female, AKC, wild boar color. \$500. 898-8641.

Golden Retriever puppies, AKC. Males: \$200. Females: \$250. (707)448-5426.

Wolf cubs, 94% silver, black and gray. Bottle fed. Sire 100%. \$500 and up/ flexible. (707)528-1807.

Pigs, Peters Potbellied pet pigs, living in our home, personality plus. \$500 and up. (707)944-0825.

Moulcan Cockatoo. Male, with cage. \$1,200. (408)946-6907.

Schnauzers standard pups. Sire, half of fame producer. Dame and sire champion CD. \$450-\$600. (405)348-2636.

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Yes! Volunteer group has house-trained, neutered, delightful bunnies for adoption. Rescued from pound, available in many personalities, colors, sizes. \$15 donation. 836-2356.

Shiba Jnu "The Little Akita", registered pups, exuberant, sensational. \$550-\$700. (503)296-5299.

Pigs - Chinese Pot Belly babies registered. Small \$275-\$800. Pregnant sow, \$2,300. (916)343-6192.

German Shepherd male, obedience and protection trained. \$1,200. California Canine Security. (916)645-9289.

Brittany pups, AKC, excellent gun dogs. \$300. (707)426-6103. Bouviera des Flandres puppies. Registered American Kennel Club/champion sired. All shots. 3 female, 1 male. (916)644-8889.

Border Collie. Playful one-year-old neutered male, shots, great woman's companion and watchdog. \$50. 531-4165.

PHOTOGRAPHIC 5810

Olympus OMPC SLR Vivitar 200M regular and wide angle flash, bag. \$350. Roberto 863-5364.

RECORDS, TAPES, DISCS 5820

Cash for CD's

Also Records, Tapes. No collection too small or too large. 282-3550, 282-8000.

Classical records (LP) wanted. Private collector pays more. 584-1499.

STEREOS 5850

Speakers, MTX Road Thunders, complete in box. \$115. 585-6971.

TICKETS / MEMBERSHIP 5860

One round-trip airline ticket, SFO to Honolulu, 3/19-3/24. \$250. 751-2928.

Two round-trip tickets SFO-Albuquerque. Leave 3/21, return 3/31. \$200/each/best offer. 252-9561.

For sale: Round-trip ticket to Las Vegas from SF, leave 3/27, return 4/2. \$91. Call 567-0968, Caryll.

Round-trip SF-Chicago, leaves 3/21, returns 3/31. \$260/best. Female. Call collect, evenings, (303) 726-9784.

Round-trip anywhere in the US, Alaska. Before 5/23. \$365. 648-7136.

SFO -N.Y. one-way March 21. \$175/best offer, Susan 826-5303.

Vietnam, Indo-China Travel
And Tour Information, 1259 El Camino Real Suite 220, Menlo Park, CA 94025.

Mau from SF, one-way UA, 3/25/91 or 7. \$200/best offer. 441-3825.



AUTOS 6100

1968 Ford Mustang 3-speed for restoring or parts. Runs good, blue-green. Make offer. San Francisco. 255-6263.

1986 Subaru Wagon, good engine, damaged rear. 1982 Datsun pickup, sun roof, camper shell. Best offer. Message, 753-6743.

Alfa 1972 GTV 2000, runs good, moving must sell. \$2,500 or best offer. 626-5620.

Cadillac 1974 El Dorado convertible. New paint, top, interior. \$3,400/best offer. 796-5977.

Cadillac 1978 Seville. 4-door, black on black, sunroof. Fully loaded. Garage kept. Low miles. Must see this car. \$4,900/best offer. 697-8652.

Cadillac 1977 Seville. Low miles. Excellent condition. \$3,000/best offer. 337-5204.

Chevrolet 1981 Caprice Classic. Low, low mileage. Fully loaded. V8, cruise control, air conditioning, new paint, vinyl top. Excellent condition. A real beauty. \$2,700. 334-9366.

Chevrolet 1984 Cavalier LS. One owner, runs well, reliable, new radials and radiator. Stereo/ cassette, 5-speed, air conditioning, power steering. \$1,800. 472-1788.

Chevrolet 1972 Chevell. 66K original miles. Looks good, must see to appreciate. 12 boat rear end. Factory dual exhaust. \$2,450. 997-0533.

Chevrolet 1970 Camaro. One owner, V-8, stick, 48K miles. \$1,900. Oakland 465-2893.

Datsun 1973 240Z. Looks and runs like new, quadrophonic stereo, twin sun roof, new tires and paint. \$2,800. 522-5664.

Oatsun 1979 200SX. Five speed, AM/FM cassette, engine needs work. \$400/best offer. 648-9190 before 10pm.

Datsun 1974 260Z. Runs strong! \$1,500. 366-6860.

Datsun 1973 240Z, 350 Chev. 4-speed Muncie, Alpine system. Must see. Must sell. Serious only. \$9,900/best offer. 262-9073.

Datsun 1980 510. High miles, cassette, good condition! New tires. \$1,300/best offer. 521-6026.

Ford 1966 T-Bird. Excellent body and interior, needs vinyl top and minor engine work. \$1,500/ best offer. 562-2358.

Ford 1973 T-Bird. Very dependable, clean in and out, nice car, good tires. \$1,100. 370-0576.

Ford 1974 Mustang II, HB. Power steering/power brakes, air-conditioning, 4-speed/4-cylinder. Posie rear, rebuilt engine. \$1K/ best offer. 369-8108.

Ford 1983 Mustang Convertible GLX. Red. Good condition. \$5,000/best offer. 759-7931.

Ford 1983 Mustang Convertible. Red. 5.0, 4-speed, air conditioning, power steering, power brakes, cruise, runs good. \$3,995. 648-7088.

Ford 1985 Mustang LX. 4-cylinder, power steering, power brakes, cruise, 4 new tires, new brakes. \$2,500/best offer. Joe, 668-2304.

Ford 1989 Escort. Like new. 16K. \$5,670/best offer, must sell. 826-2817

Honda 1981 Accord. Four-door, 120K miles, air-conditioning, needs minor work. \$300/best offer. Ask for Eric or Maggie, 601-1403.

Honda 1983 Accord H/B. 5-speed. Clean body and engine. \$2,700/best offer. 732-7604.

Honda 1989 Civic. 5-speed, 21K miles, air, cassette. \$7,500, 647-6355.

Isuzu 1985 I-Mark HB. 5-speed, looks/runs great. Reliable transportation. \$2,250. 524-4743.

Jaguar 1976 XJ6 L. Rebuilt engine and transmission, new paint. Grand old car. \$5,900. 352-4138.

Jaguar 1976 XJ6L. Automatic, air conditioning, power windows, and locks. \$4,500. 753-6638.

Jeep 1989 Sahara. Hard top, six cylinder, five-speed, 23K. Excellent condition. \$11,500/ best offer. 347-2139.

Mazda 1981 Wagon. 80K, runs but will need engine work. Original owner. \$550. Joe 861-7137.

Mazda 1984 626LX. 96,000 miles, four-door, one owner, fully equipped. \$4195/best offer, after 6pm. 530-5588, Phil.

Mazda 1986 626 GT turbo, 5-speed, 20K miles, gray, sunroof, extras, excellent condition. \$7,000. 922-4235.

Mazda 1990 Miata. White, air conditioning, AM/FM cassette, alloys, 26K miles. \$13,500. 776-5170.

Mercedes 1986 190E. Excellent condition, low miles, loaded, automatic, sunroof. Must sell, \$16,500 or take over payments. 655-9349.

Mercury 1975 Cougar XR7. Two-door, automatic transmission, V8, looks/runs well, new tires and brakes. \$1,550. 751-6954.

Mitsubishi 1989 Mirage. Three-door, hatchback, runs great. All options. Must sell. One owner. \$8,000/best offer. 931-0374.

Oldsmobile 1988 Cutlass Ciera Brougham. Loaded, excellent condition. \$8,000. 929-8011.

Oldsmobile 1984 Omega. 4-door sedan, automatic, blue, one owner, excellent condition. \$2,500. 453-3790.

Renault 1985 Red Convertible. 56,000 miles, excellent condition. \$3,600. Day 457-2082, evening 459-2069. (Marin County).

Saab 1981 Turbo. 5-speed, air conditioning, custom sound and alarm system. SPG wheels. \$5,995. (707)426-0601, leave message.

Toyota 1977 Corona. Safe, reliable, one owner, 109K, air conditioning, stereo cassette, four-door. \$1,200/best offer. 928-8188.

Toyota 1987 Tercel. Looks great, runs well. \$3,995. 499-3540.

Toyota Camry 1983. Power steering, power brakes, Sunroof. Auto transmission. A/C. AM/FM cassette. Good condition. \$3,200 best offer. John 621-3259

WHEELS

Mercury 1972, convertible, V8, all white, beautiful condition, one owner. 665-4712.

Oldsmobile 1968 Cutlass Supreme, 350 Rocket, power steering, power brakes, automatic, air conditioning, excellent in and out. \$2,200/best offer. (707)443-3273.

Oldsmobile 1965 442. Original muscle car, rebuilt engine, new interior, needs paint. \$4,000/offer. 799-2628.

Volkswagen 1971 Super Beetle, red convertible, new top, tires, rebuilt engine, smogged. \$6,200. 458-1142.

Volvo 1965 122S. Two-door, 4-speed, red and black. Gorgeous! \$4,200. 431-8897.

Volvo 1973 P1800 ES. Automatic transmission, original black, fully restored, collector's condition! 331-1191.

BICYCLES 6200

Looking to buy a mountain bike in great shape. Willing to spend \$150-\$300. Leave message Monday-Friday, 9-5. Elizabeth, 255-3100.

Panasonic 12 speed, Kryptonite lock, front bag, rear rack. \$250. Roberto 863-5364.

MOTORCYCLES 6300

Harley 1980 FLH Police Special. Very clean, new rebuilt engine. \$8,000/best offer. 237-4580.

Honda 1965 CB77 Super Hawk Rat Bike. Rough, runs, need good wrench. Extra engine parts. \$550. 626-8052.

Husavarna 1986 510. Four stroke engine. Barely ridden, well maintained by mechanic owner. Excellent appearance. \$1,300/best offer. Lee 871-4010.

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Motorcycle Wanted: Looking for clean, reasonably priced Kawasaki LTD (750) or Honda Nighthawk (750). Have cash. Call Eric at 664-9160, leave message.

Suzuki 1990 Katana 600. Excellent condition, 2K miles. \$3,850. 786-9655.

Yamaha 1982 750 Virago. Good condition. \$1,200/best offer. 922-2137, message.

Yamaha 1986 SRX-6. Full fairing and rear sets added. Helmet, cover and bib included. \$2,000. 564-5708.

TRUCKS/VANS/CAMPERS 6400

'72 Champion, good engine, sleeps six, needs work. \$1,500/best. 861-5943 (message).

Champion 1983, 27-foot, Class A motorhome, fully-equipped, low miles. \$27,500. 786-2825.

Chevrolet 1974 Van 30. Big red walk-in van. Runs great. \$1,200/best offer. Lewis 822-7300.

Chevrolet 1989 S-10. Looks good, runs great, almost brand new, 5-speed. \$5,200. 992-5592, leave message.

Chevrolet 1971 Custom 10, longbed. Automatic transmission, 350 engine, one owner, very clean, original, must see. \$2,600/best offer. 536-9471.

Dodge 1976 Conversion, 360, V8, good mechanical condition, microwave, shower, toilet, self-contained. \$3,500. 695-0204.

Dodge 1979 Conversion, slant 6, three-speed, captain chairs, sofa and more! \$3,200. 826-2921.

Dodge 1985 Ram. 14 passenger or cargo. Air, all power. \$5,900. 291-0857; 759-0875.

Ford 1977 F150 pick-up. 96K original miles, excellent shape. \$2,950/best offer. (408)723-2823.

Ford 1985 Supercab F250 XL. Fully loaded, 460, V8, tow package, freshly painted, like new, runs excellent, extras. \$7,500/best offer. (209)951-6234.

GMC 1978 moving van. Excellent engine, rebuilt transmission, many extras. \$4,800/best offer. (916)577-7208.

GMC 1987 Diesel, 6.2, 3/4 ton, clean in and out. Runs good. \$5,350. 278-0853.

Holiday Rambler 1975 Motor Home. Excellent condition, the best class C made. \$9,000. 585-2477.

International 1979 Scout II. V8, fully equipped, one owner, mechanically perfect. 62K original miles. \$3,700. 664-7627 or 923-9824.

Isuzu 1989 Trooper LS. V6, 5-speed, 15K miles, loaded. \$13,750. 752-1178.

Jeep 1983 Grand Wagoneer. Full power, sunroof, new tires, excellent condition. \$6,500/best offer. 735-9035.

Jeep 1991 Wrangler. 6-cylinder, 180 horsepower, 2 1/4 lift, Rancho suspension, 31" tires, aluminum rims, extras! Full factory warranty. 5,000 miles. \$13,000/best offer, or \$3,500 and take over payments. 359-6956.

Mitsubishi 1985 pickup truck. Runs well. Sunroof, cassette stereo. \$2,200. Call Tom at 832-7700 or 523-3955.

Nissan 1984 4X4 Sport Truck. Black custom wheels, new black shell, carpet kit, \$800 stereo, 70K miles, good MPG, looks goods. \$4,250. 355-6112.

Pioneer 1974 5th wheel, 36'X 8". Parked in San Pablo rental space. \$6,000. 549-1958.

Toyota 1987 Deluxe Cargo Van. Low miles, extended warranty. Mint condition. \$8,000. Call (415)864-3892.

Toyota 1989 LE van. 8K miles, sun/moon roofs, sound system, anti-theft, refrigerator, much more. Perfect. \$17,500. Best offer. 282-8757.

Volkswagen 1972 Cargo Van. Runs well, blue, only \$600. See at 29th Street between Noe and Sanchez. 647-3942.

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SHARED HOUSING, OTHER 9150

\$400 plus utilities. One person to share home, view, parking, consider cat. 585-6420.

Daly City

\$450/month. Master bedroom with 3 closets in a 4 bedroom, 3 bath house. Entirely remodeled, nice neighborhood, fireplace. Split utilities. Responsible, non-smoker preferred. Close to shopping, SF State and transportation. 994-4985.

SHARED HOUSING, S.F. 9200

\$650 Beideman Place
Victorian one bedroom flat. Wall-to-wall carpet, large kitchen, fireplace. 755-8366.

\$600 for two rooms in sunny Mission third floor Victorian flat. Share kitchen and bath with couple owner. Can trade some rent for renovation work during first few months. Couple or woman preferred. 282-8032.

\$600 Two rooms available in Sunset single parent shared household. Yard, spacious 346-0267.

\$600. Large Potrero Hill flat to share with one woman. Seeking one person, quiet nonsmoker. Two rooms available plus art studio, hardwood floors, yard, view, parking. Darcy 285-8049.

\$575 Noe. Share beautiful two-bedroom Edwardian flat with 29-year-old straight male. Fireplace, hardwood, nonsmoker, no pets. 282-2275.

\$550 plus utilities. Lower Potrero Hill remodeled upper flat with deck, small yard, laundry. Share with mature man who has two children twice a month on weekends. Artist or musician okay. 550-7705.

\$550. Nicely furnished seven room Noe Valley flat to share. Top floor, sunny large bedroom with walk-in closet, deck, garden, fireplace, some view. Share with one male. Nonsmoker, no pets. Call Rob 647-4749.

\$545. Cole Valley. Share beautiful two bedroom flat with straight teacher/musician. Incredible view, hardwood floors, nice yard. Neal 566-2174.

\$525 45th/Geary. Bedroom and sunroom/share flat, huge yard, sunny, great place. 752-9170.

\$525-\$550 Includes utilities. Share spacious house, beautiful yard and deck, with two professional females. 664-5495, 564-1748.

\$500 Haight/Ashbury carriage house. Large bedroom with bath in two-story three-bedroom/20 bathroom carriage house. Skylight and sun deck. Clean, quiet, secure. No pets. 864-7780.

\$500. Two busy professionals looking for a third to share beautiful house on Potrero Hill. Views, fireplace, laundry and easy parking. 641-5171.

\$495. Eclectic (KUSF to Lark Creek Inn), nonsmoker seeks mature M/F 22-35 to share furnished two-bedroom, one-bath Sunset house. Hardwood floors, fireplace, garage, near MUNI. Available immediately. Ken 566-9604.

\$490. Guerrero/ 20th. Share large two-bedroom. Great neighborhood, garage, fireplace, view. Responsible, progressive, no smoke or pets. Doug. 695-2961.

\$475 plus utilities. The Dream House. Cozy two bedroom house, Glen Park, quiet, professional, washer/dryer, parking. BART, bus, private yard, park view. 333-7326.

\$475. Turk/ Masonic. Six room Victorian flat—high ceilings, plenty of light, wood floors. Decorated with antiques, plants, art collection, also a grand piano. Man, 37, classical pianist seeks quiet, responsible, clean roommate. This is probably the most beautiful flat you'll see. 626-0468.

\$468 Cole Valley. Share beautiful, spacious flat in great neighborhood with two men. Deck, fireplace, laundry, views, convenient transportation. Seeking mature, responsible, friendly, clean, nonsmoker M/ F. Paul 564-5007, Steve 664-3044.

\$466 plus security, Potrero Hill. Two women seek nonsmoker to share three-bedroom apartment. Must like animals. Yard, deck, parking, washer/dryer. 282-2204.

\$460 including utilities. Room in large Noe Valley flat, share with two others. 696-4915.

\$450 8th and Clement. Roomy, quiet two bedroom flat, fireplace, dining room, yard, storage, adequate parking. Considerate, progressive nonsmoker. 668-9317.

\$450 Noe. Female wanted to share sunny two bedroom apartment on beautiful tree-lined street with professional woman, 27. Garage, washer/dryer, convenient to MUNI, BART, shopping. No pets/smokers. 647-6120.

\$450. Attractive, sunny two-bedroom Nob Hill apartment. Share with 30-plus professional, nonsmoker. Available 4/1. Call Elizabeth, 567-5846.

\$450. Beautiful Victorian, two bedroom, two bath, garage, storage, porch, yard. 25 plus M/F, share with Hazel, 346-3474.

\$450. Spacious Inner Sunset home, conveniently located, hardwood floors, fireplace, deck, yard, washer/dryer, garage. Two independent, fun, responsible semi-vegetarian females seeks same, 25-40, no smoking, pets. 566-4800.

\$450. Three month (short-term) share of very nice flat, Twin Peaks. Marina, 665-1624.

\$433. Cole Valley. Share with one man, one woman. Nonsmoker, no pets, considerate, responsible, over 25. Sunny, quiet street, yard. 753-3831 or 753-6879.

\$430 - Share comfortable, warm two-bedroom Cole Valley apartment, hardwood floors. Recovering, friendly, spiritual (my version), energetic woman with a good sense of humor seeks similar attributes in roommate. Cat okay. Susan, 566-2288.

\$425. Share spacious flat with one woman. Own room with bathroom, fireplace. Available now. No pets. 564-1893.

\$420 Upper Market. Sunny upper Edwardian flat. Hardwood, washer/dryer, deck, large kitchen. Two straight women, 27 and 40, seek quiet 30-plus female. 9'x13' room, large closet, skylight. No smoking, drugs, pets, perfume. 863-4347.

\$420. First month plus deposit. North Beach, spacious two rooms, new paint. Available April 1st. 776-8795.

\$415 to share apartment. Hardwood floors, light, big closets. Dolores Street by park. Available April 1st. Looking for a mature, responsible, nonsmoking, neat female. Call 552-4791, Manuela.

\$400 includes utilities. Two month sublet, possible long-term. Woman wanted. Clean, quiet, sunny house. Washer/dryer, parking, dog okay. 469-5051.

\$400 includes utilities. Woman wanted to share clean, modern, three bedroom house with two women. Inner-Sunset, near MUNI, washer/dryer, garage, yard. 564-6907.

\$400 North Beach. Quiet street. Private bedroom, share bathroom and kitchen. No pets, no smoking. Washer/dryer, garden, bicycles. 621-7425.

\$400 plus utilities, Bernal Heights. Two-bedroom house, share with one other straight guy. Close to Army St., good neighborhood. Washer. 550-8178.

\$400 plus. Two rooms, own bath. Must like kids, respect Black people. 695-9036.

\$400, utilities. Two-bedroom Bernal Heights flat. Hardwood floors, yard, well-lit, near transport, studio space in garage. Share with translator/ editor, cat. Long or short-term. Brent, 282-7024.

\$400-\$525 Senior shared household-Richmond District. Others forming 346-0267.

\$400. Large flat. Noe/Mission District. Hardwood floors. Near BART/MUNI. I am a smoker. Clean and sober preferred. Linda 641-8010.

\$400. Lower Haight. Beautiful Victorian flat—high ceilings, plenty of light, wood floors. Decorated with antiques, plants, art collection, also a grand piano. Man, 37, classical pianist seeks quiet, responsible, clean roommate. This is probably the most beautiful flat you'll see. 626-0468.

\$400/month. Near Glen Park BART. Sunny master bedroom in house, view, modern, two huge closets, deck. Available 3/4. Deposit/utilities. 584-1169.

\$395. Nice room in two story Noe Valley house with patio and garage. Women preferred. Marie or Annette 495-5206, 647-1464.

\$395. One large room in three-bedroom flat with washer/dryer, near Buena Vista Park. Responsible, nonsmoker, over 28. 552-7254.

\$385 and \$435. Haight-UC Med flats. \$500 - Private bath & yard.



— WELCOME TO THE SPECIAL PLACE IN HELL RESERVED FOR PEOPLE WHO SAY THEY'RE OPPOSED TO WAR, BUT THAT WE HAD TO KICK SADDAM IN THE ASS NONETHELESS.

THANKS TO YOU, HUNDREDS OF THOUSANDS OF PEOPLE ARE DEAD, THE CRADLE OF CIVILIZATION IS A BOMB CRATER, AND GEORGE BUSH IS A TOTAL SHOO-IN FOR RE-ELECTION NEXT YEAR.



— AND WE ALL LEARNED, YET AGAIN, THAT ANY AMOUNT OF DOMESTIC DESPERATION CAN BE OVERCOME THROUGH WHOLESALE HATRED OF FOREIGNERS...



— WELL, I GUESS I DO DESERVE TO BE HERE. — WHAT'S THAT FLAMING PIT OVER THERE?



... PRESS POOL. EXCUSE ME — I SEE THE KUWAITI ROYAL FAMILY ARRIVING. THANKS AGAIN FOR ALL THE HELP.



\$350. Two women seeking third for friendly, responsible, home-loving Potrero Hill house. Sublet possible. No smokers/drugs. 28-plus. 695-1141.

\$325 Bernal Heights. Nonsmoking M/F, thirties, sociable, neat and working. 648-2631.

\$325 plus utilities. Mission/Potrero. Room has balcony facing garden. Nonsmoking female 35-45. Very nice house. Available now. 648-7908.

\$325 Potrero and 20th, Victorian, washer/dryer, yard, parking, sunny. Prefer 23-30. 641-8142.

\$300/ month. Female roommate wanted. Share large sunny flat near Oloores Park with two other women. Nonsmoker. No pets. 626-4256.

\$300/ utilities. Share a sunny, five bedroom, two bath carriage house near McAllister/ Central. 563-1170.

1237 2nd Ave., lovely Edwardian flat, garage, yard, fireplace. 731-7136.

Beautiful spacious Victorian Flat, share with three straight males. Call: 626-0506; 255-9293; 626-2535.

Beautiful Mission Victorian. Nonsmoking woman, share with two women. \$400 plus utilities. First, last and \$200 security. 824-1554.

Bernal house to share. Two bedroom, one bath, garden, laundry, easy parking, buses close by. Nonsmoker. Available immediately. \$400 plus utilities. 821-7853.

Dancer's Dream
Practice in large, sunny two bedroom, one bath near Fort Mason. Washer/dryer, garage, hardwood floors, 15'x30' studio. You: independent, reliable, neat, liberal and 30 plus. \$600 month to month, \$250 deposit. Available April 1-15. 346-2995, leave message.

Huge bedroom, large private deck. Gorgeous three story wooden house. Wonderful kitchen, two fun, creative roommates. \$550 plus utilities. Linda. 333-9172.

Huge mid-Sunset house with medium bedroom (\$525) and master bedroom (\$625/single) utilities included available. Clean baths/kitchen important! Temporary OK. No dogs. 267-3097.

Inner Sunset. Two private bedrooms available in smoke, pet and drug-free three bedroom apartment share. \$359 per month. 564-8796.

Peaceful Pacifica
Share four-bedroom home with one other woman. Woman preferred, single parent welcome. Pets okay. Has yard, garage, washer/dryer too! Rent is \$540 plus utilities. Colette. 359-8082.

Short-Term
\$350/month. Roommate needed, F or M, 20's, to share beautiful three-bedroom Upper Noe Victorian, large room, own bath, entrance. Available until June. 285-6519.

Woman 40-plus to share Glen Park house with fireplace, three skylights, patio, excellent parking, near BART. Prefer artist, professional, nonsmoker. No pets, no red meat. \$450 plus 1/3 utilities. 333-8330.

SHARED HOUSING, EAST BAY 9225

Wanted: mature and responsible female to share three bedroom home with same in Hayward hills close to Cal State Hayward. Excellent references, available April 1st. \$350 per month plus 1/3 utilities. Sue 1-800-950-5544.

RENTAL HOUSING NON S.F. 92

\$995. Redwood City. Warm, cozy two-bedroom/one-bath, tree lined street, 1' blocks to shops, fenced yard, pets okay. Judith. 543-8290 ext.405 or 365-8580 evenings.

Lapham Management

Oakland/Piedmont/Berkeley/Alameda. Apts/Homes. "Best Oakland Locations." Free list updated every Monday. 531-6969

Large studio apartment in Pacifica. New kitchen and bathroom facing a yard garden. 7 minutes from Seaton Medical Center. \$475/including utilities. Non-smoker only 359-7225.

Napa, Silverado Country Club, three-bedroom, two-baths, tennis court, pool. Available April 1st. (707)252-3243.

Two plus bedroom (not a loft), 1,900 square feet. Available in artist complex. Oakland near Alameda, BART, and shopping. Call before 8pm, 536-9828

RENTAL HOUSING S.F. 9300

\$950 Executive

Oakland Heights, spectacular view. Heated pool, jacuzzi, fireplace, one bedroom, furnished or unfurnished. 641-9855.

\$950 Older Home

One bedroom, living room, dining room, fireplace, sunroom with view, garage and full basement, laundry hook-up, large yard and sunny location. 467-6408.

\$945 Sunset Corner

Newly painted two bedroom flat. Carpet, fireplace, Genie garage, washer/dryer. Open 3/16-3/17 at 10am-2pm. 1695 20th Ave./ Moraga. 775-8799.

\$900 Germania at Fillmore. One bedroom flat, new kitchen and bath, small backyard, pets neg. 543-8777 8:30-5:30 Mon-Fri

\$900 Unique South of Market contemporary one bedroom apartments with new kitchens & baths. 700 square feet. 543-8777, Mon-Fri 8:30-5:30.

\$850 & \$1050 14th & Castro. 1 or 2 bedroom, new kitchen with view, new bath, hardwood. 543-8777 M-F 8:30-5:30.

\$825 Lower Haight

at Stelner. Best apartment in redone Edwardian. Very sharp, sunny, large one bedroom flat for one or two. Top floor, view, quiet, hardwood, laundry. 255-0252

\$675 Garden Apartment
Charming redwood & brick. Artist's 500 square foot living space. Overlooks maintained gardens. Bryant near 24th St. 282-0582.

\$575 Bernal Heights

One bedroom garden/deck. Laundry, includes utilities. 285-6226.

\$1,400 Potrero Hill

Restored 3/2, garage 681-6622

\$1,050 Mission, spacious, sunny two-bedroom apartment in 1890's Victorian, all remodeled, garbage disposal, laundry, hardwood floors, fireplaces, porch, with garage. Cat OK. 282-2524.

\$1300 3 Bedroom flat

22 Landers 346-4918

Anza Vista Studio

Victorian. Washer/dryer, parking, good design, large kitchen, yard, cable TV. \$595. 346-3780.

Bernal Heights \$525

studio. Victorian, remodeled, backyard. Cat OK. 282-2524.

Bernal Heights \$775

1 bedroom Victorian, backyard, remodeled, view, cat OK, quiet, hardwood floors. 282-2524.

Gorgeous 3 bedroom two bath flats in new buildings, brand new house and others! Baja Noe Valley, USF and Outer Mission areas. Garages, fireplaces and laundry. \$1,275-\$1,350 824-1709.

Mission Area

Three flats, Victorian. All three bedroom, newly renovated, new paint, new kitchen, new carpets. Near shops and transportation. Call 459-5019 days, 585-6308 nights.

SOMA LOFTS

QUIET! One bedroom loft, top floor, view, parking included, 1060 square feet, \$1600/month

BRIGHT! First floor, one-bedroom loft, southern light, private street access, ideal for therapist or designer. Parking included, 1228 square feet, \$1800/month **SPACIOUS!** Light, airy two-bedroom loft, great view, private rooftop deck, 2 parking spaces included, beautiful live/work space, 1800 square feet, \$2300 415-821-1539

St. Francis Place Apartments.

Unfurnished studios, 1-2 bedrooms. Furnished, corporate suites. Short-long term lease. Please call 777-1512

Sunny 6 room, 3 bedroom, 2 bath Victorian house to lease 5/1. Washer/dryer, deck, garage and yard. Easy access to 280/101. \$950 with tenant in basement, \$1100 without. 468-2021.

Sunny, three bedroom Potrero Hill flat. Ideal for two pet-free, quiet, considerate people. Deck, washer/dryer. Naturalists and artists welcome. \$1150/month. 979-5565.

Upper Haight Cottage

\$1195. Cozy two bedroom: yard, deck, laundry, garage available, near MUNI and parks. Very quiet and private. Call 75-FLASH.

SUBLETS 9450

Long-term sublet. Noe Valley. \$340 plus utilities. No smokers/pets. 647-0212.

Lovely large one-bedroom apartment, great location, available 6/1-7/31. \$950/month. 928-6013.

Lower Russian Hill, one-bedroom, Bay views, furnished, six month sublet. \$650. 771-5572.

Nob Hill room, share kitchen and bath. \$385 per month, six month sublet. Available immediately. 885-5473.

Two-bedroom apartment in sunny Potrero Hill. Yard, washer/dryer, parking. \$850/month plus deposit. 282-2204.

VACATION RENTALS 9500

Palm Springs

Spring break luxury condo rental. Pool, spa, sauna, tennis, etc. Two available. \$800/week each or \$1,500 both. 995-2389

Las Hadas Resort-Mexico. Condo \$500/week. Air \$198 RT. Tennis, golf, beaches. 292-5580

Palm Springs

Fabulous Rancho Mirage condo rents weekly for \$600. 2 bedrooms & 2 baths. Pool, Tennis, Golf, restaurants. Very relaxing, warm & sunny. 619-770-0672

RENTALS WANTED 9550

German massage therapist, a musician, seeks cottage or private apartment; short term rental also possible. Is there a landlord who wants to partly trade with excellent massages? Lisa, 704-9110.

LOOKING FOR FAMILIES

Interested in housing short-term foreign students who are learning English. SF only.

Language Teaching Center
Please Call St. Giles
College-SF
788-3552

Single parent looking for same to share house in SF. Leave message at 641-4423 or pager 399-4020.

Wanted: 1 Bedroom

Apartment. Clean and responsible couple. Up to \$800. Noe Valley or surrounding areas. References. 285-2085 (msg)

WORK SPACE 9600

\$495 Mission garage apartment. Clean/responsible. Share bath. Pretty yard. Live-in OK. 824-1554

Bayview \$ neg.

Share 2500 square foot well equipped wood shop. Heated, air, office. Terms negotiable. Rob Wood 822-2101.

Downtown Therapy

office. Large, airy, private waiting room. P/T 776-9145

Musicians Live/Work

Exclusively built for musicians. Riff Sound Studio is the Bay Area's only facility that accommodates both your living and musical needs. Join this small community of musicians in a beautifully renovated warehouse. New appliances, skylights, large, clean, well lit spaces. \$1200-\$1400. 524-4513

New Live/Work Spaces. Oakland \$575-\$675. 950-1200 square feet. Call 261-4217.

Noe Valley Office

Sunny, clean, very nice. Appropriate for body work, classes, workshops. Small or large rooms. 826-3680.

Oakland - Near Bridge, Live/work studios, 2200 square feet-\$1,000. 3,000 square feet-\$1,300. Secure parking, yard. Possible short term 547-8282.

Psychotherapy Office in Noe Valley Victorian. Quiet, sunny, overlooks garden. Access to rear patio. \$450/month. 337-4519.

SF Art/Work Studios

200-560 square feet. \$250 - \$500/month, utilities included. Lease. Storage \$100. Ideal for artist/designer. SOMA, Showplace Square. 861-0345.

SOMA Bargain

849 square feet for \$690. New carpet, paint, alarm. Includes built-in small office. Great building, copier/FAX available. Townsend/3rd. Call Donna 957-0630 or Penny 543-2424.

COMMERCIAL SPACE 9650

Pleasant, light, individual therapy offices and group room. Whole or part days, evenings, & weekends. Excellent location/parking. SF Center for Holistic Counseling. 664-3405.

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Spacious Richmond District Office

To share with health practitioners, full or part-time. Bright, lots of windows, parking available. Share waiting room & storage. Richmond Dist., SF 546-6908.

1 MONTH FREE

Beautiful remodeled Victorian offices. Near Civic Center. \$250/month & up. 871-6137.

Psychotherapy Office-Prime Union St. Victorian. Large room, waiting room. 931-3819.

Beautiful SF building

Two rooms, 235 square feet. Conference room available. Waiting area. Parking. Prior tenant used for therapy. \$400/month. Call Rick 567-8396.

South of Market modern building, large space with small private office, shared reception area. One year lease with option to renew. Lynn 563-3361

Psychotherapy Office

High ceilings, view, bright, quiet. Hardwood floors and wood panelling. P/F time. 922-0974.

Therapy Office Exchange. Find a therapy office or rent out your office. Computerized listings covering the entire Bay Area. 1077 Keith, Berkeley. 94708. 528-0333.

PROPERTY FOR SALE 9700

Berkeley duplex. 2-3 room flats, hardwood, fireplace, near UC. \$210K; \$10K down 525-2025.

REAL ESTATE CO-OWNERSHIP 9800

Charming 1 bedroom flat. Bernal Heights west slope. Twin Peaks view from deck. Large living/dining rooms. TIC with owner of other flat. \$150K with 10% down. Principles only. Owner to occupy. 587-0951

Low Prices Now!

Looking for partners for TIC purchase of 2-4 unit building. Alyce Cardinale 923-7661 Remax SF.

Pacific Heights
Partners wanted for one bedroom apartments with gorgeous bay views. 160K & 180K. 20% down. Won't last.

Candlish Real Estate 252-0349

CONDOS/TOWNHOUSES 9850

Ixtapa, Mexico
Luxury resort flex-time share. 2 weeks per year, 24 years. Investment/rental potential. Great location. \$16K. 550-0529.

HOMES FOR SALE, OTHER 9900

Amador County pioneer area. Lovely three-bedroom/2 1/2-bath home. Approximately 1,750 square feet on 3/4 of an acre. Close to skiing, fishing, golf. \$145K. (209)369-1708, evenings.

Daly City

3 bedroom, 3 bath entirely remodeled home in the Westlake area. Close to schools, shopping and transportation. Family room, fireplace in living room, new kitchen, hardwood floors. Will sale, trade lease/option, exchange or assumable loan. \$379,000. 994-4985.

Escape! 1,150 square foot home on year-round creek, one-bedroom, one-bath, fireplace, deck, insulated double windows. Middletown. 100 miles from S.F. Lake Co. \$85,000. (707)987-2150.

Oregon Coast. New quality 2,400 square foot 3-plus bedroom, full basement, built-in vac, in Waldport city limits. By owner, \$125K. (503)563-3490.

OEAOLINE REMINDER: All ads must be placed no later than 2 p.m. Friday to appear in the next Bay Guardian issue. Don't lose a week of responses because you lost track of time.

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Classes

Spring 1991



Spring Workshop:

Beauty & the Beast

A workshop held at the idyllic Westerbeke Ranch in the Valley of the Moon, Sonoma, CA. It will give participants a weekend to observe mythical beauty & its counterpart the beast: a fantasy in oppositions.

April 5, 6, & 7 \$325-
includes instruction, meals & lodging.

Call or write for complete Spring class schedule:
EBA School of Art 689 Bryant St., SF 94107 415-777-1474



The Institute for Personal Change

Sat., Apr. 20 10-5 pm
One Day Workshop

"Freeing Your Child; Freeing Yourself"

This is the process work mentioned by John Bradshaw when he discussed parents and negative love in his well-known television series- Bradshaw on the Family, Part 10.

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CLASSES

continued from page 25

lege range in age "from 16 to 80," the mean age is 27. Many of the older students McGriff sees are looking for a career to sustain and support them. City College's two-year program gives them the skills to get a job and then go on to get a bachelor's or mas-

MACHINE DREAMS

THE DIFFERENCE between a \$12-an-hour job and a \$7-an-hour job is often the difference between a little computer knowledge and none at all. In fact, it's getting harder and harder to find any job at all that doesn't involve some sort of work with a computer.

If the paragraph above terrifies you, if the sight of a blank-faced terminal makes you want to go at the delicate circuits with a baseball bat, it's time to check in with the Women's Computer Literacy Center in San Francisco.

In two days, the school's director of education, Deborah Brecher, promises, you can learn how to be self-sufficient with a computer. That includes training in word processing, database, spreadsheets, and the operating system.

It seems like a lot of learning for just two days. But Brecher notes that the emphasis is not on learning line-by-line details about the programs, but on learning how to teach yourself. "Most classes teach you every rule in alphabetical order," Brecher says. The center concentrates on helping people understand what they're doing, not just training them to do it.

The center grew out of the National Women's Mailing List and the experiences that group had when it took a computer on tour. Women were asked to type in their names and addresses to get on a mailing list. Brecher says she began to notice how afraid women were to use the machine. "They were afraid to breathe on it for fear of breaking it," she said.

Brecher, who has worked extensively with computers, started to watch how women approached the computer and observed that, in general, they had a different learning style from most men. "Women and girls are motivated by getting a practical job done," she says.

To that end, the Women's Computer Learning Center is structured so that women can learn the basics about a computer, how it works, and how to troubleshoot problems. Because of its teaching methods, the center gets a fair number of computer-phobic students. "They leave here self-confident," Brecher says. "Students are often surprised to find they enjoy working with computers."

A reserved seat for the two-day session runs \$275, but for \$175, the center will put you on a waiting list and call when a seat is available. The Women's Computer Literacy Center Handbook, published by the center, contains many of the basic concepts taught in the classes. For information, call the center at 641-7007.

— Miriam Wolf

ter's degree. McGriff notes that reentering students can be shy on confidence, but the college "encourages them to reach for the stars," with support systems like the mentorship program, which links students with people already working in their field, who can advise them through school and help them establish contacts.

McGriff says City College's low tuition, easy access, and respected programs attract many older students. "The beauty of a community college is that there is something for everybody," she says.

City College's semiprofessional programs particularly attract career-changers. Students with an associate's or higher degree can qualify for a state certificate in such diverse areas as aircraft maintenance, dental assisting, real estate, architectural interiors, merchandising, and ornamental horticulture.

PUBLIC COLLEGES and universities are certainly not the only options for those looking for training in a new career. San Francisco has scores of private technical and vocational schools (see sidebar), where the intrepid student can learn everything from word processing to fashion to plumbing. Some take only a couple of weeks to train their students fully in a new career, while others are much more time-intensive.

Choosing a vocational school might seem as easy as a trip through the Yellow Pages, but it pays to do some research into the school and its programs before signing up (and paying the sometimes hefty fees). If a school is properly accredited (by an accrediting agency recognized by the federal government), students may be eligible for financial aid though the California Student Aid Commission. Thoroughly checking out a school will yield information, too, about its job-placement program.

Les Axelrod, education programs consultant at the California Council for Private Post-Secondary Education, says there are a number of questions to ask before deciding on a school. Aside from making sure the school is licensed through the state Department of Education, one of the most important questions is how many people actually complete the program. This is important, Axelrod says, because if a student leaves the school, he or she is still responsible for any loans. "Students can end up with a difficult financial aid situation," he says.

Prospective students should also ask how many graduates actually get jobs, whether there is an instructor actually there during stated class periods, and how long the instructors have been teaching.

Axelrod also suggests talking to both current and former students at the school, as well as his office, to see if there have been any complaints about the school. Lately, Axelrod says, there has been a real effort to infuse more consumer protection into the training-school industry. States have passed new laws regulating private schools. But Axelrod points out that he gets only 400 complaints a year about the more than 3,500 private postsecondary schools in California. "There are a small percentage of school owners who are not scrupulous," Axelrod says, "but on the whole, at least 95 percent of school owners are trying to do a good job and provide a quality education for their students."

DAIQUIRI DEGREE

GOLDEN GATE Bartenders School might almost be mistaken for a friendly neighborhood bar with a good selection of liquor, except that the bartenders mixing up elaborate cocktails seem a bit hesitant, there are no customers, and the liquor bottles actually contain colored water.

In lieu of customers, there is Peter Okamoto, the energetic instructor of the San Francisco school. When I walked in, class was in session, and Okamoto was showing a student how to mix the perfect strawberry daiquiri. "Remember, it's a frozen drink, not a slushy," he cautioned.

The school, which opened after Prohibition was lifted in 1933, offers three-hour classes mornings, afternoons and evenings, Mondays through Thursdays. The cost of the school is \$400, and registration is ongoing. "Students start when they want to, as long as there's a spot open for the class they want," said Okamoto.

Okamoto said bartending appeals to his students because it's both fun and profitable. He said there were three major types of students the school attracts: "There's a certain percentage coming in looking for a second job or supplemental income — these are students that already have full-time jobs. Then there are students who are burnt out at whatever they've been doing and see bartending as something fun that they can do." The other major type of student at Golden Gate needs a well-paying job with flexible hours to support other, less profitable activities, like going to college.

Each class can hold up to four students, who receive individual tutoring from Okamoto. "Students spend 40-60 hours in class on the course. It's self-paced and there's no extra charge for extra hours. The average is four weeks and the minimum is 40 hours," said Okamoto. Students are individually tested on each lesson and move on when the instructor feels that he or she is ready.

About 70 percent of the class is "mixology," and students get a lot of hands-on, behind-the-bar experience. The curriculum also includes instruction in alcohol awareness and customer service. Upon graduation from the course, students receive a certificate from the school.

By law, vocational schools cannot guarantee job placement, but Golden Gate does provide assistance through leads and contacts. According to Okamoto, certain hotels, restaurants and nightclubs call the school for referrals. "Either they've used our students in the past, or they've heard of us through word of mouth." According to Okamoto, prospective employers use the school because they are looking for people who have had formal bartending training.

— Nanina Takla

Bulletin Board

CLASSIFIED ADVERTISING 255.7600

FREE AIDS ANTIBODY TESTING

Anonymous testing for women and partners. Results given in one week. For more information call 221-7371.

Looking for a movie?
Call 1-900-844-8888
WIN FREE MOVIE TICKETS!
50 cents first 1/2 minute
25 cents each additional 1/2 minute
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Lonely? Would you like a volunteer to talk to? 929-0358.

Jewish Dating Service 1-900-927-8765

Motorcycle Wanted:

Looking for clean, reasonably priced Kawasaki LTD (750) or Honda Nighthawk (750). Have cash. Call Eric at 664-9160, leave message.

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Vietnam, Indo-China Travel
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Healthy Men 18-30 Years

needed for paid drug study at the Drug Studies Unit, UCSF. Phone Leslie Eldib, RN 476-5352.

LXI VCR. Brand new, \$200 or best offer.
Rebecca 558-8881 or 285-6585 after 5:00.

Balloon Mania

Mark Stemmmons
Balloons for all occasions. Specializing in party and event decorating. Also tank rental, custom imprinting, bulk latex. 522-5808.

Careers in Radio and Television

13 week experiential training with radio and television shows. On air/screen work. Free meeting Mar. 14, 7-9pm 934-7244.

CROSS COUNTRY TRIP

Responsible driving companion needed for trip: SF-New England, share expenses, April-May. (415) 346-8616, Helen.

Commissioned artist. Portraits. 521-5388

JOBSEEK

1-900-226-SEEK

\$2.00/Minute. Must be 18 years or older.

TO IRIS IN AMSTERDAM:

Visit Isobel in Paris 5/2-5/19. Write for details. Hi from Neewa, Pat, Elizabeth, Jim F., Maggie, Eskimo. When are you sending us our plane tickets? Miss you more than you know. F*!#ing.

Healthy Post-Menopausal Women

Hispanic, Caucasian, Asian women 1-4 years past menopause needed for Osteoporosis study involving female hormones. Must be normal weight and nonsmoking. Requires (3) one week hospitalizations. \$700 reimbursement. For further information call:
Vickie McKee, FNP; M-F 8:00-4:00pm. 476-7932

Mid-Life Men's Group

Monday Evenings - Weekly - SF. Led by Chris Cunningham. MFC 5492. Call 587-5836.

IBM PC

Two 5" floppy drives, for sale, best offer. Call Tess, 885-1580, before 6pm.

Large studio apartment April-May. \$475 utilities. 346-7172.

GARAGE SALE

SF General Hospital Ward 5A Volunteers (AIDS Ward): Saturday March 23rd 9-5, Sunday March 24th 10-5; 684 Castro. If you have goods to donate to the sale, please phone 821-8193, leave message.

HARPIST: Add that special touch to your wedding. Call for brochure. 687-0931.

Bike Swap Meet

Sunday, March 17th, 9 am to 5 pm,
Annual St. Pack Rat's Day
Bike & Parts Swap Meet
\$2.00 admission.

Isabel Cook Community Center
1000 Sir Francis Drake Blvd., San Anselmo.
Find the clothes or bike you've been looking for. Benefit Team Wombats

\$3,075

Plus Free Room and Board
Healthy, non-smoking men ages 30-65 are needed for a 100 day (on-sight) live-in nutrition study. If you are normal weight and do not take prescription medications or drugs, you may qualify. 556-2174.

No Push Pins Required.

To put your message
on this Bulletin Board, just call
255-7600. We'll take care of the rest.

Trek on the Tibetan Plateau.
Effie 861-2391

UCSF Depression Treatment Study

Individuals who experience chronic depression and are over 60 years old are needed for a study in the treatment of depression. If interested, please call Dr. Jeff Ghannam at 415-330-5440 and leave a message.

Great Deal!

Ford F250 1 ton XL. 351 motor. Low mileage. Lisa or Abel 641-8175.
Leave message.

Academic Papers!?!?

Are you having trouble writing or fine-tuning your work? I'm a graduate student in English and I'll help you get over that hurdle—and enjoy the process of doing so. Mike 337-6641.

Bay Guardian Astrologer Wanted

if you'd like to apply please send an example of 3 weeks of your predictions/interpretations for each sign by 4/1 to:
Pam Myers

The Bay Guardian
520 Hampshire
San Francisco, CA 94110-1417

Free Video Promotions

for Designers, Promoters, Video Producers, Bands, Artists, Performers. If you have exciting, fast moving, short videos, call Image Scene, 415-474-8026.

Banana Slugs

Well boys, winter has come and gone (sort of) and once again it's time to oil up the ol' glove, dust off those cleats and take the field. This year let's really concentrate on line drives, hitting the cut-off man and intelligent base-running. Here's to a yellow, slimy year in SF Rec. Dept. softball.
Your somewhat less-than-sincere teammate, Oarrell.

SIDSIE!

Missed you at Bison. Please call Mr. Beasley.

Whole Life Expo

Volunteers needed to assist on-site logistics April 26, 27, & 28 1991. Earn FREE workshops & FREE 3-day passes. Positions include telephone reception, registration, ticket takers, information & errand runners. Some work can be done before April. Call for details 415-333-4373

Happy Belated Birthday Aunt Boo!!!

gwith love from your little monkey

We miss you April Glaspie.

RUSS COMPTON

We Miss You!

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It Ain't the same without you!

Bruce, Jean, John G.,
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Lori, Coralia, Jamie,
Darrell, Bayo, Michael,
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Jesse, Patty, Mark,
Lawrence, Sean, Doug,
Erin, Trena, Sidney and
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The Bay Guardian!

Buy My Windsurfer

Almost new, been used a handful of times. Tiga Jibe with 6.0 sail, also a 4.0 hood, \$400 or best offer. Jim 751-7655.

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xxoo ceux qui pensent a toi!

Arneo, neo, bo, baneo,
Fi, fi, fofaneo,
Mi, my, momaneo,
ARNEO!

Aren't you glad we didn't use Pat?

Surrogate mothers needed for infertile couples. Contact ICNY, the EN-DEV'R Bldg., 3249 Mt. Diablo Blvd., Lafayette, CA 94549. 1-415-937-3200. May Call Collect.

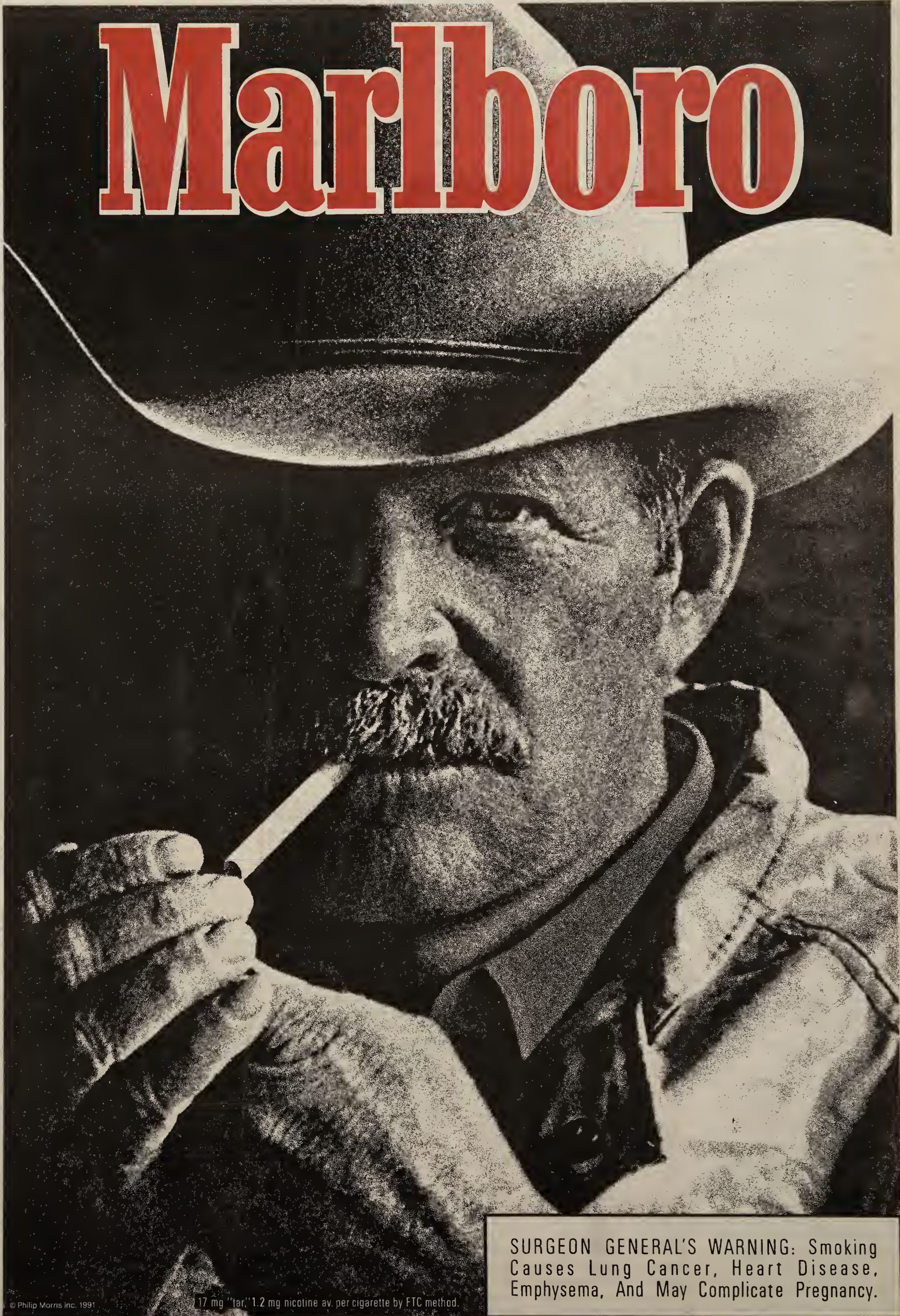
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17 mg "tar," 1.2 mg nicotine av. per cigarette by FTC method.

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